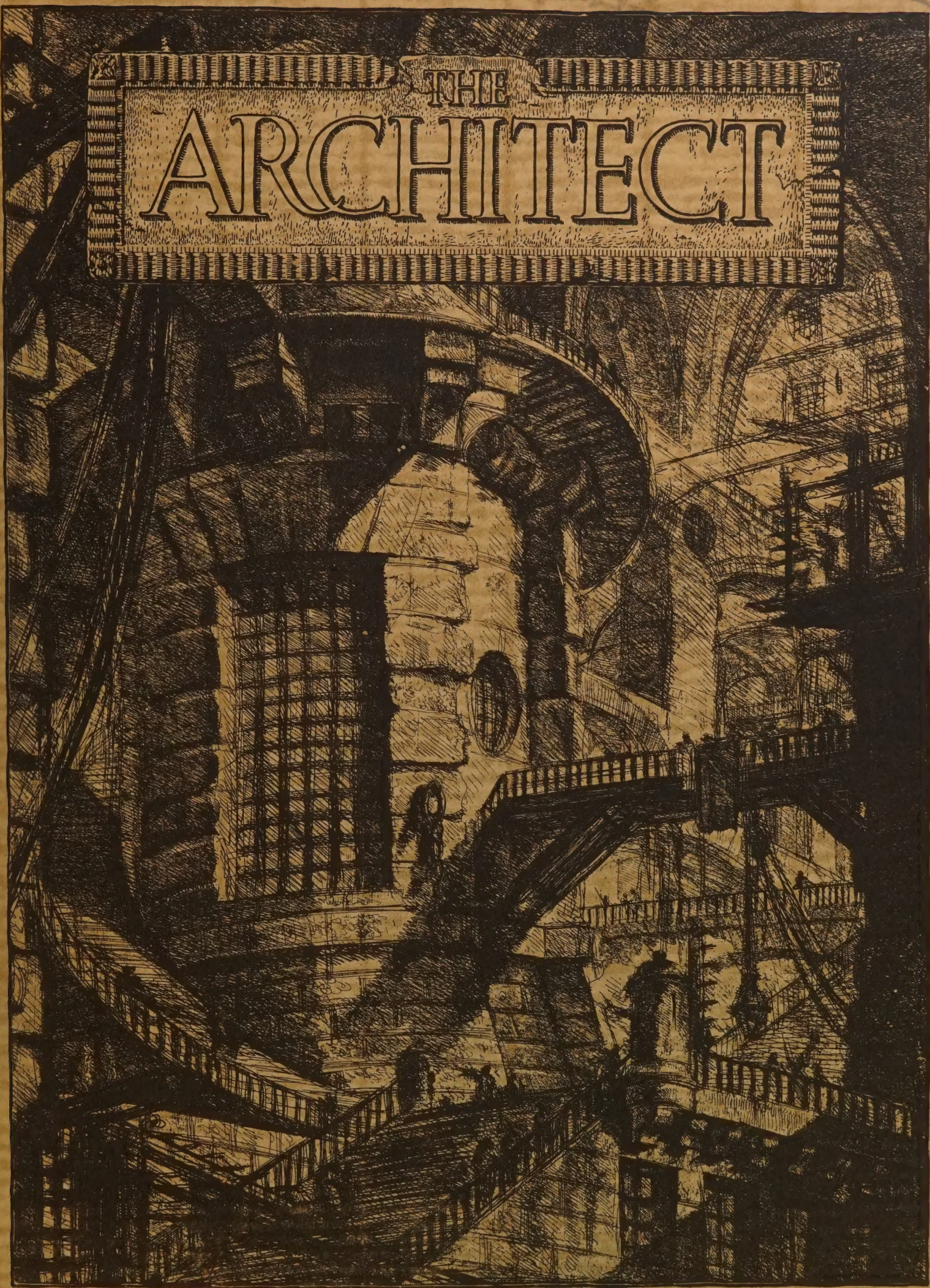


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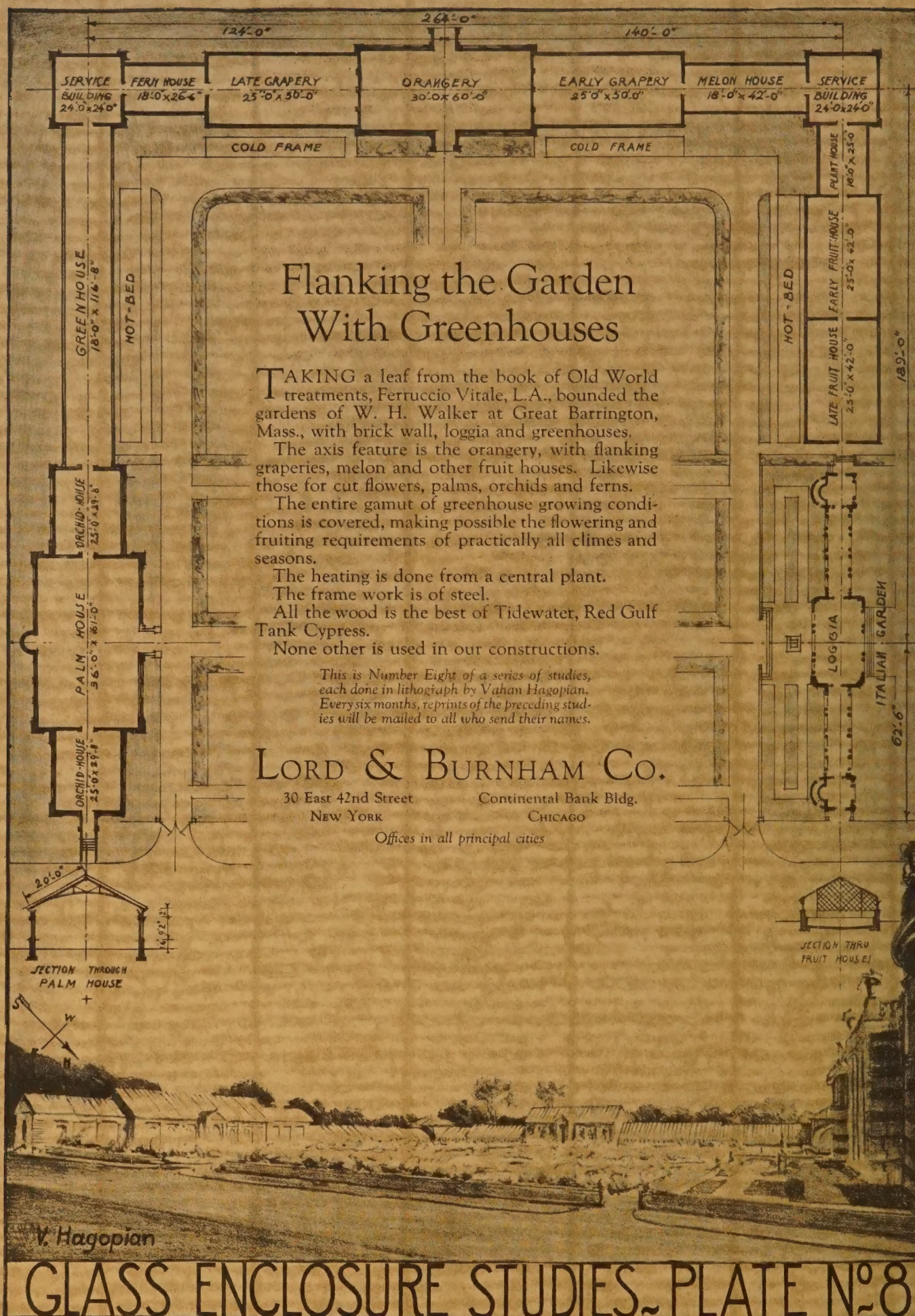
THE ARCHITECT



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Flanking the Garden With Greenhouses

TAKING a leaf from the book of Old World treatments, Ferruccio Vitale, L.A., bounded the gardens of W. H. Walker at Great Barrington, Mass., with brick wall, loggia and greenhouses.

The axis feature is the orangery, with flanking graperies, melon and other fruit houses. Likewise those for cut flowers, palms, orchids and ferns.

The entire gamut of greenhouse growing conditions is covered, making possible the flowering and fruiting requirements of practically all climes and seasons.

The heating is done from a central plant.

The frame work is of steel.

All the wood is the best of Tidewater, Red Gulf Tank Cypress.

None other is used in our constructions.

This is Number Eight of a series of studies, each done in lithograph by Vahan Hagopian. Every six months, reprints of the preceding studies will be mailed to all who send their names.

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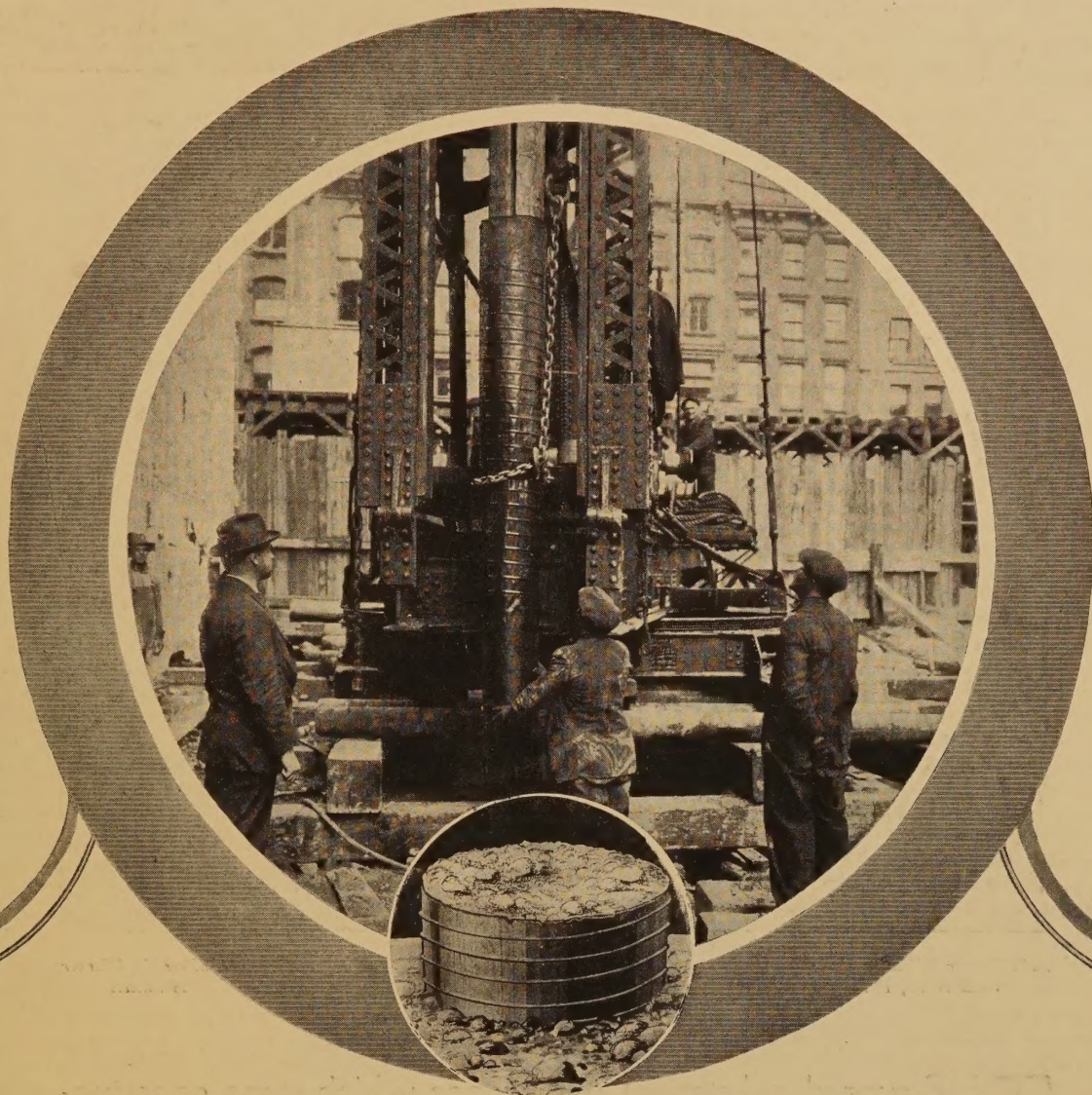
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GLASS ENCLOSURE STUDIES. PLATE N°8



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*Wallace & Warnor
Architects*

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Designed in every instance for the particular building which it is to cover, the architectural harmony of a Tudor Stone Roof is pre-determined.

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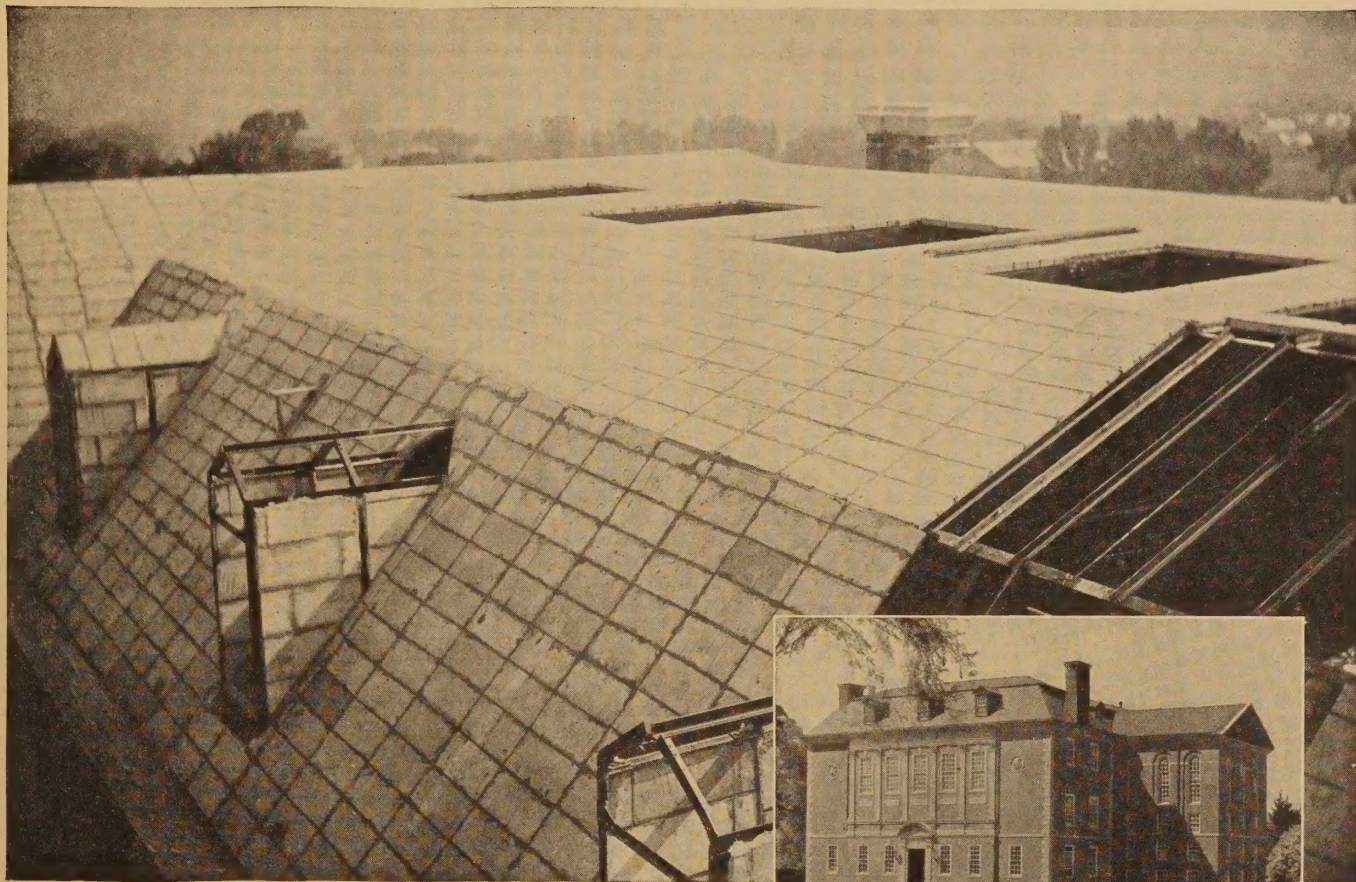
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Walter McQuade, Consulting Architect

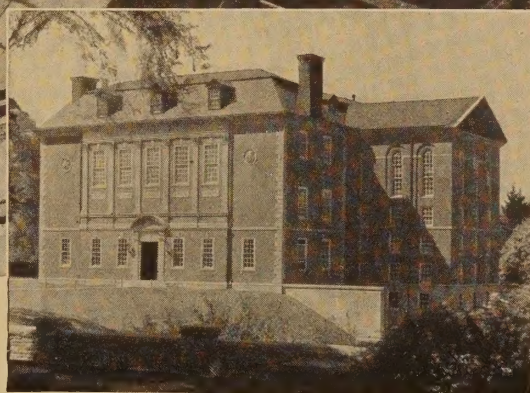
CHICAGO

PHILADELPHIA

BOSTON



Atop the hill at Williamstown—



*Library, Williams College, Williamstown, Mass.
Architects: Cram & Ferguson. 13,600 sq. ft.
Pyrobar Roof Tile used, covered with ornamental tile*

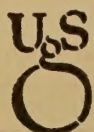
stands the imposing new library of Williams College, and over this fine building is a decking of Pyrobar Roof Tile. . . . Pyrobar Tile were selected because they combine fire safety with light weight and are easily cut to fit dormers and other difficult intersections. Then, too, their low conductivity keeps top-floor rooms cool in summer, reduces fuel bills in winter. . . . We contract to erect Pyrobar. Write for booklet giving complete architectural data on this fire-proof and permanent gypsum decking.

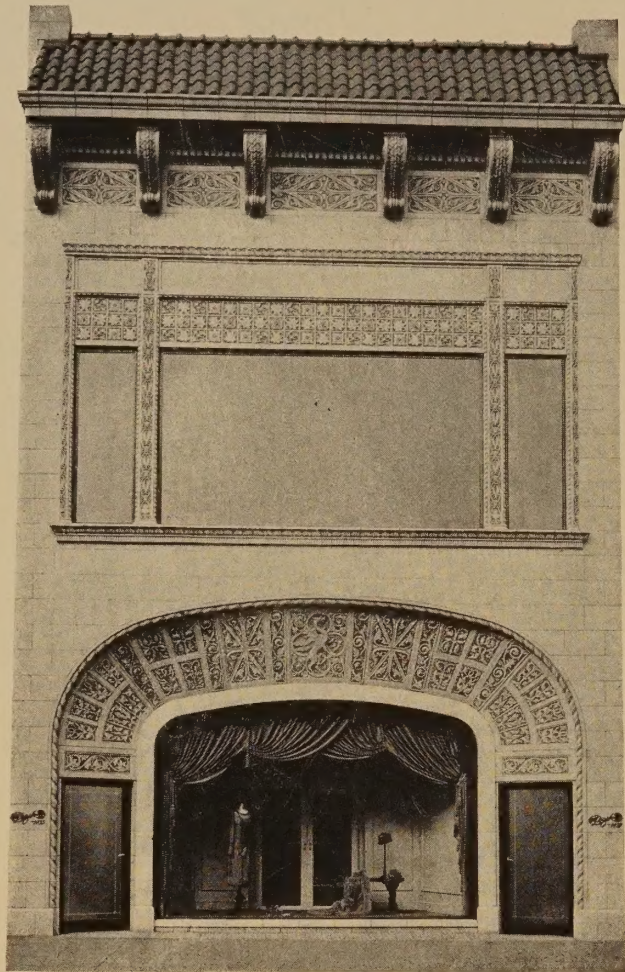
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Robert Finn, Architect

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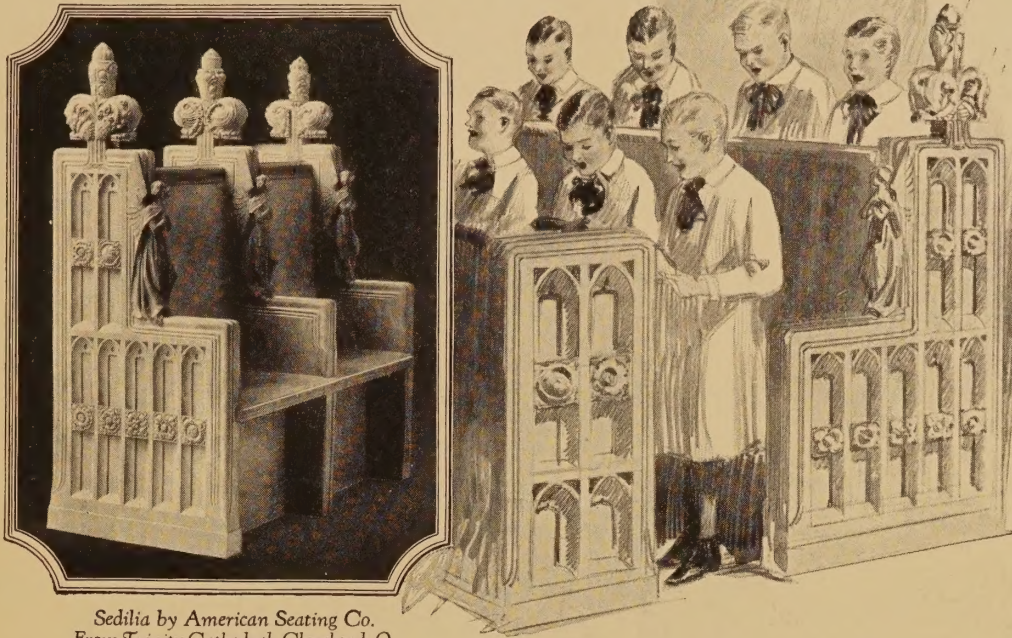
Northwestern Terra Cotta

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Southwestern Plant
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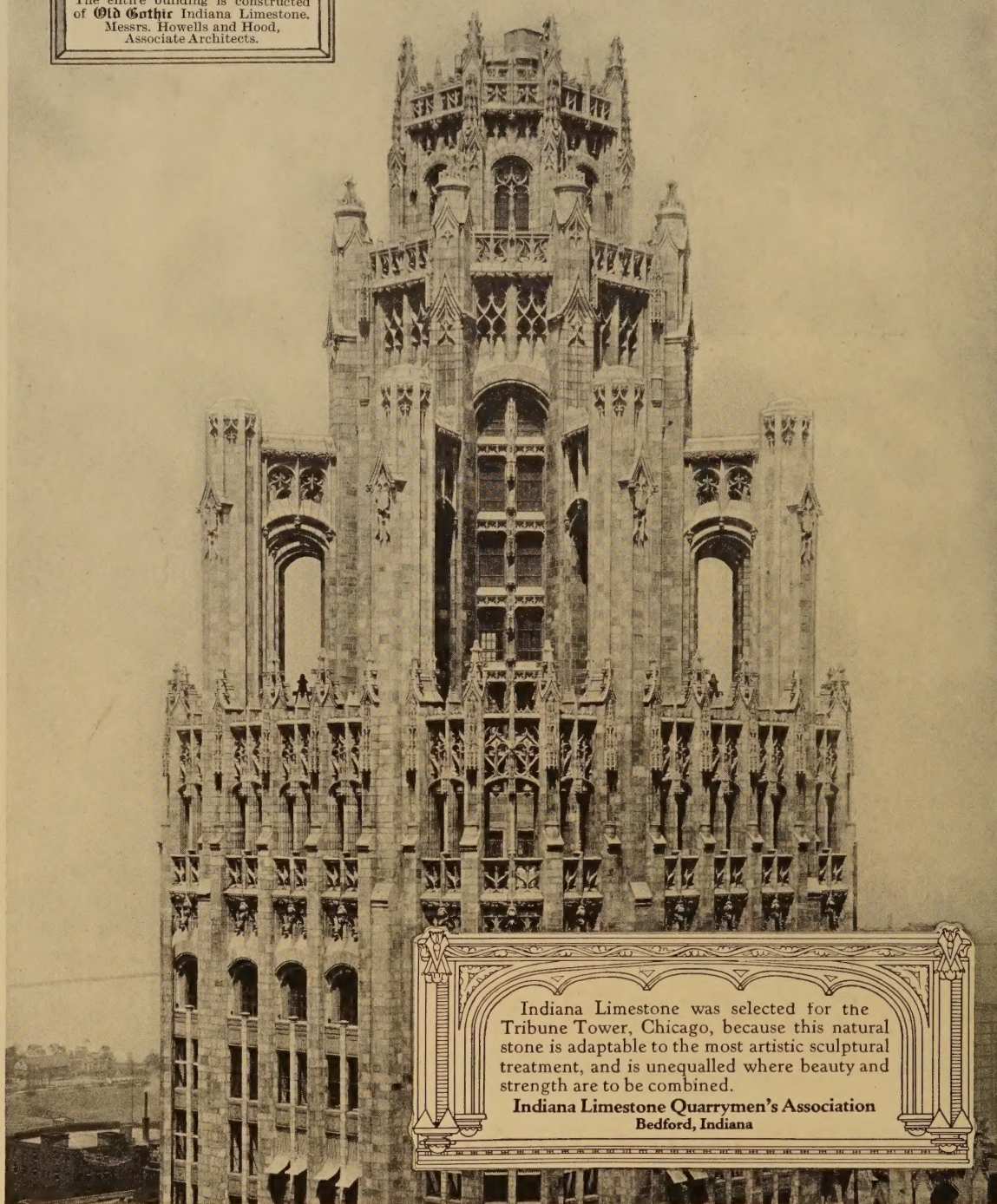
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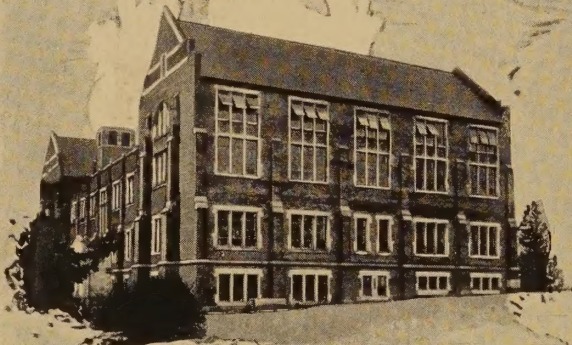
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Tucson High School
Tucson, Arizona
Architects—Lyman & Place



J. M. Atherton High School
for Girls
Louisville, Ky.
Architects—Joseph & Joseph



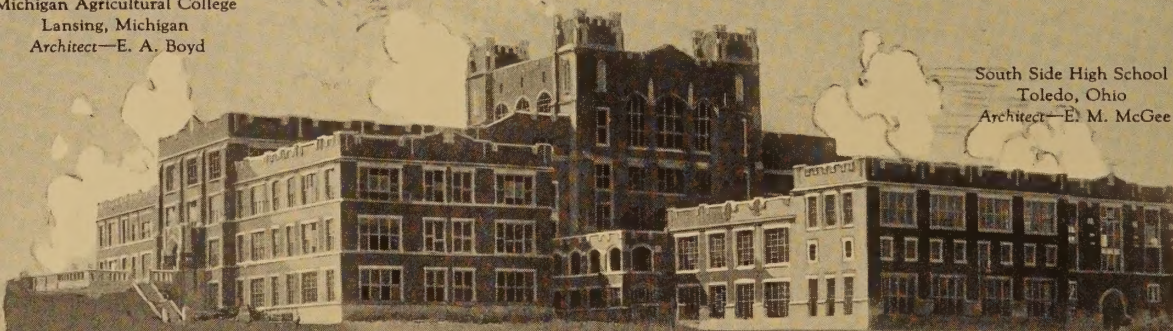
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Lansing, Michigan
Architect—E. A. Boyd

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Architect—E. M. McGee

FENESTRA

and Universities



Roosevelt High School
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Architects—Schenk & Williams

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South Side High School
Rockville Center, Long Island
Architect—Huse T. Blanchard



Leland Stanford Junior
University Library
Palo Alto, California
Architects—Bakewell & Browne

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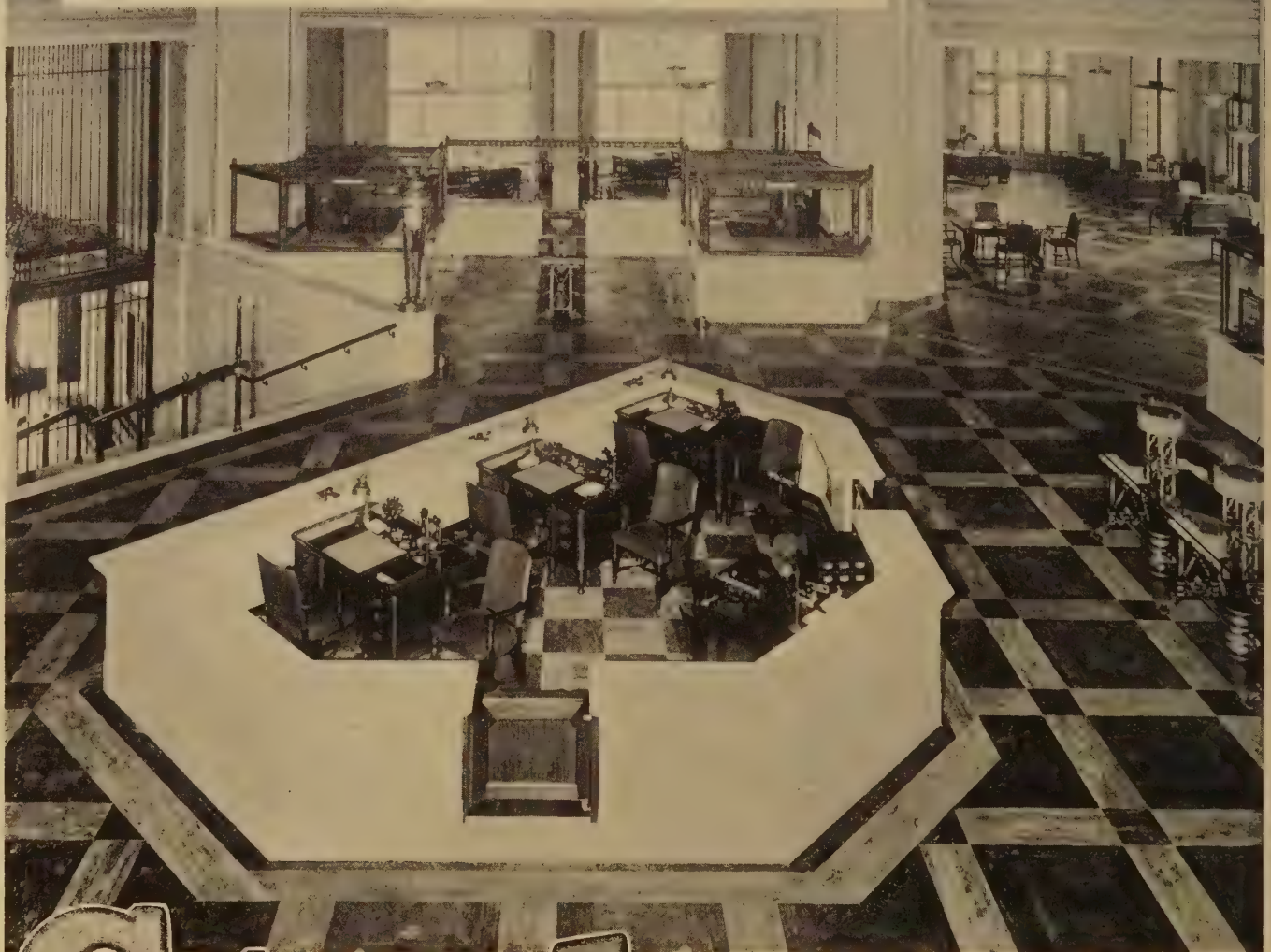
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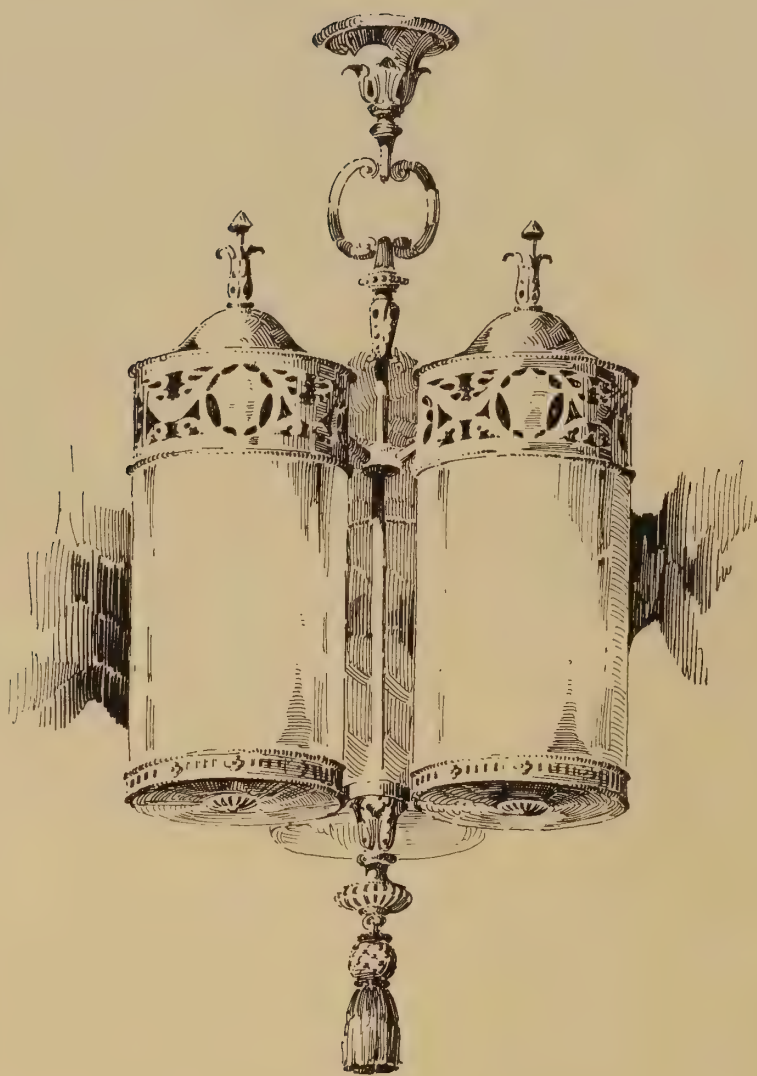
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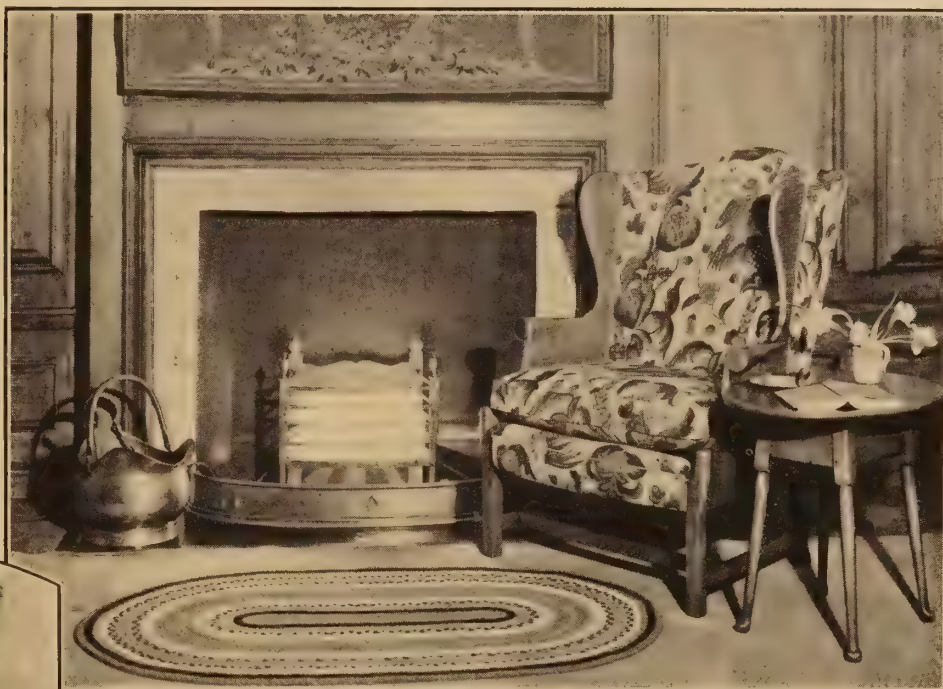
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James Knox Taylor, Architect

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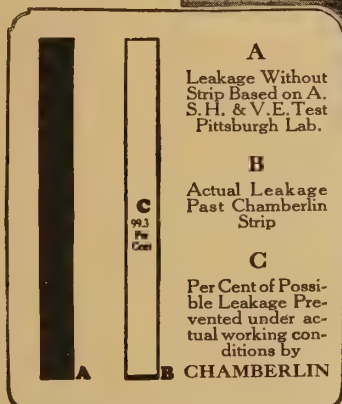
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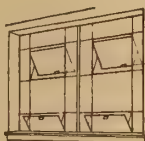
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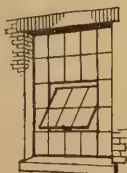
Other types of Lupton Windows

Projected Sash



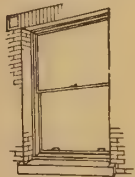
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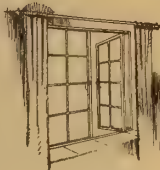
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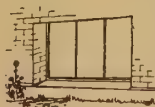
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Builders: George A. Fuller Co.
Plumbers: Bennett & Wright



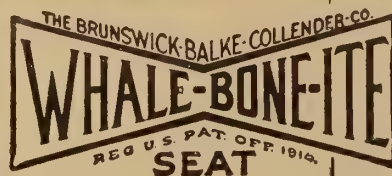
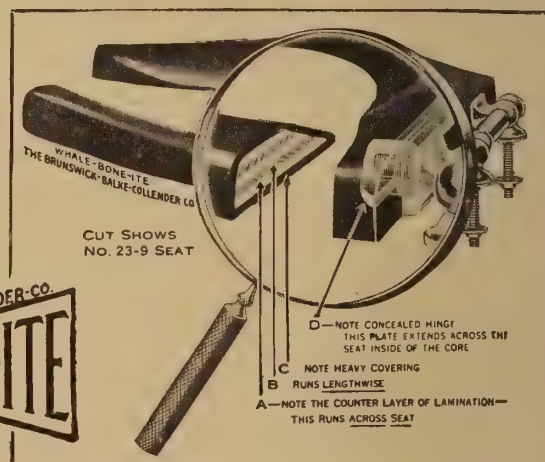
FORT WORTH CLUB
Fort Worth, Texas

Architects: Sanguinet, Staats & Hedrick
Jobbers: Axtell Co.
Plumbers: Ft. Worth Plumbing & Heating Co.

THE choice of Whale-Bone-It toilet seats means true economy. For, though slightly more expensive in first cost, they give that long, troubleless service found only in articles of first quality. They are the most sanitary, and are cheapest in last cost. Hence today leading architects specify them in a majority of new homes, clubs and public buildings.

These 10 Whale-Bone-It Features are exclusive:

Permanent Durability	Sanitary
Easiest Cleaned	Comfortable
Acid-Proof	Non-Inflammable
Permanent Finish	Non-Warping
No Exposed Metal	One-Piece Construction



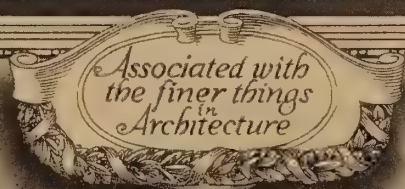
"The Seat of No Apologies"

The ebony black, or rich mahogany finish of Whale-Bone-It seats affords a most pleasing contrast with the tile and trim of the bathroom or lavatory.

WHALE-BONE-ITE

Your jobber's salesman can give you full information, or write direct

WHALE-BONE-ITE DIVISION
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B.O.T. PATENTED HIGH GRADE WATER CLOSET OUTFITS



B.O.T. MFG. CO., TRENTON, N.J.
B. O. TILDEN, President

HEGEMAN-HARRIS COMPANY, INC.

Builders of

THE TRIBUNE TOWER CHICAGO

John Meade Howells *and* Raymond M. Hood

Associated Architects



HEGEMAN-HARRIS COMPANY, INC.

360 MADISON AVENUE

NEW YORK CITY

16 NORTH HARVARD ST.

Boston, Mass.

TRIBUNE TOWER

Chicago, Illinois



Kernerator-equipped 18-apartment building at 229 Lake Shore Drive, Chicago. Architects, Eckland, Fugard and Knapp; owners, "229 Lake Shore Drive, Inc."

Thoughtfulness That Pays

COMPETITION for tenants is daily becoming a more important factor in planning apartments. For many architects and owners, the Kernerator is a great aid in meeting this situation. Architects Fugard and Knapp are convinced of this—as a matter of fact have been specifying the Kernerator for years. The above admirably-planned apartment at 229 Lake Shore Drive is one of their latest Kernerator-equipped projects.

The Kernerator not only makes instant disposal of *all* waste, refuse and garbage the easiest task in the kitchen, but it saves money by—

eliminating cost of garbage cans and their replacement—reducing janitor service requirements—minimizing possibility of tenant-janitor disputes sure to grow out of garbage collection—enhancing the cleanliness and attractiveness of the premises—reducing greatly the fire hazard.

Costs Nothing to Operate—No Fuel Required

As shown, the Kernerator consists of a brick combustion chamber at the base of the chimney, with hopper doors located in or near the kitchen on floors above. *All* waste—garbage, sweepings, tin cans, glass, crockery, papers, magazines, and the like—dropped through the handy hopper doors, fall to the combustion chamber. An occasional lighting of the air-dried waste burns everything but metallic objects and the like, which are flame-sterilized for easy removal with the ashes.

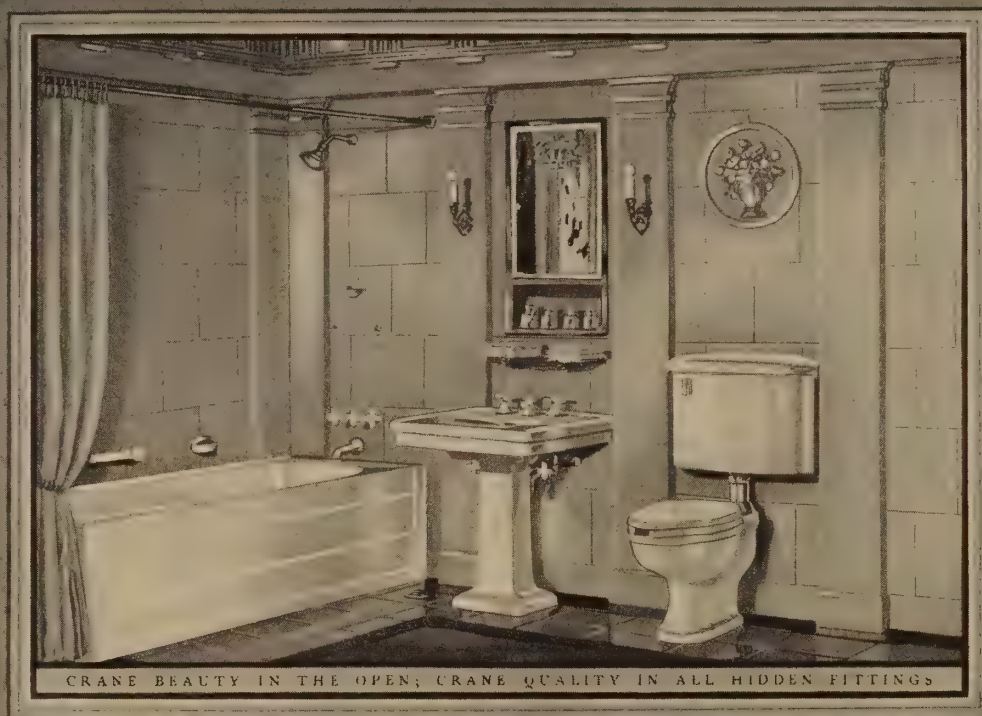
Full details appear on pages 2536-37 *Sweet's* (1924). For additional data, write

KERNER INCINERATOR COMPANY, 1074 Chestnut St., Milwaukee, Wis.

KERNERATOR
Built-in-the-Chimney
Reg. U. S. Patent Office



The soundness of the Kernerator principle and application, proved by thousands of installations throughout the country, is well illustrated above. Note: the Kernerator must be *built-in*—it can rarely be installed later without prohibitive expense.



Leading architects tell us that since the beginning of the Crane educational campaign for better bathrooms, they have noted an increasing interest in the possibilities of beautiful plumbing fixtures.

This is the expected result. The illustrations in Crane advertisements are no mere decorations to snare the eye. Nor are they impractical "art" pictures. On the contrary, they are carefully built-up bathrooms, done from the plans of na-

tionally recognized architects. They represent the best and newest thoughts for simple cottage or spacious mansion.

Your own prospective clients are constantly seeing these beautiful bathrooms fitted with Crane compact plumbing fixtures. Their "bathroom standards" are mounting accordingly. Study Crane advertising in the national magazines, and you can readily anticipate what beauty, comfort and convenience they want.

CRANE

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Branches and Sales Offices in One Hundred and Fifty Cities

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CRANE EXPORT CORPORATION: NEW YORK, SAN FRANCISCO, SHANGHAI

CRANE LIMITED: CRANE BUILDING, 386 BEAVER HALL SQUARE, MONTREAL

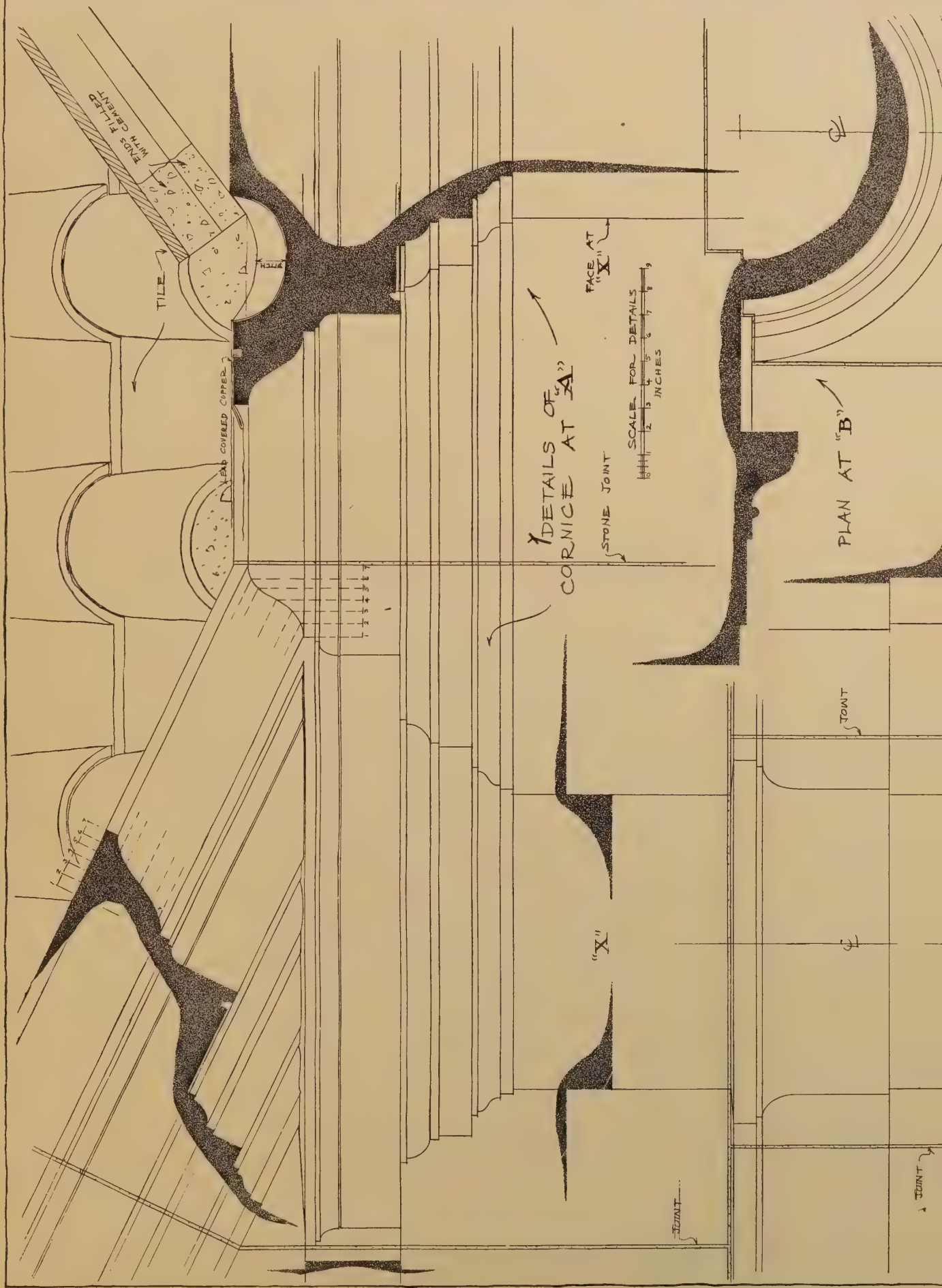
CRANE-BENNETT, LTD., LONDON

C^{IE} CRANE: PARIS, NANTES, BRUSSELS

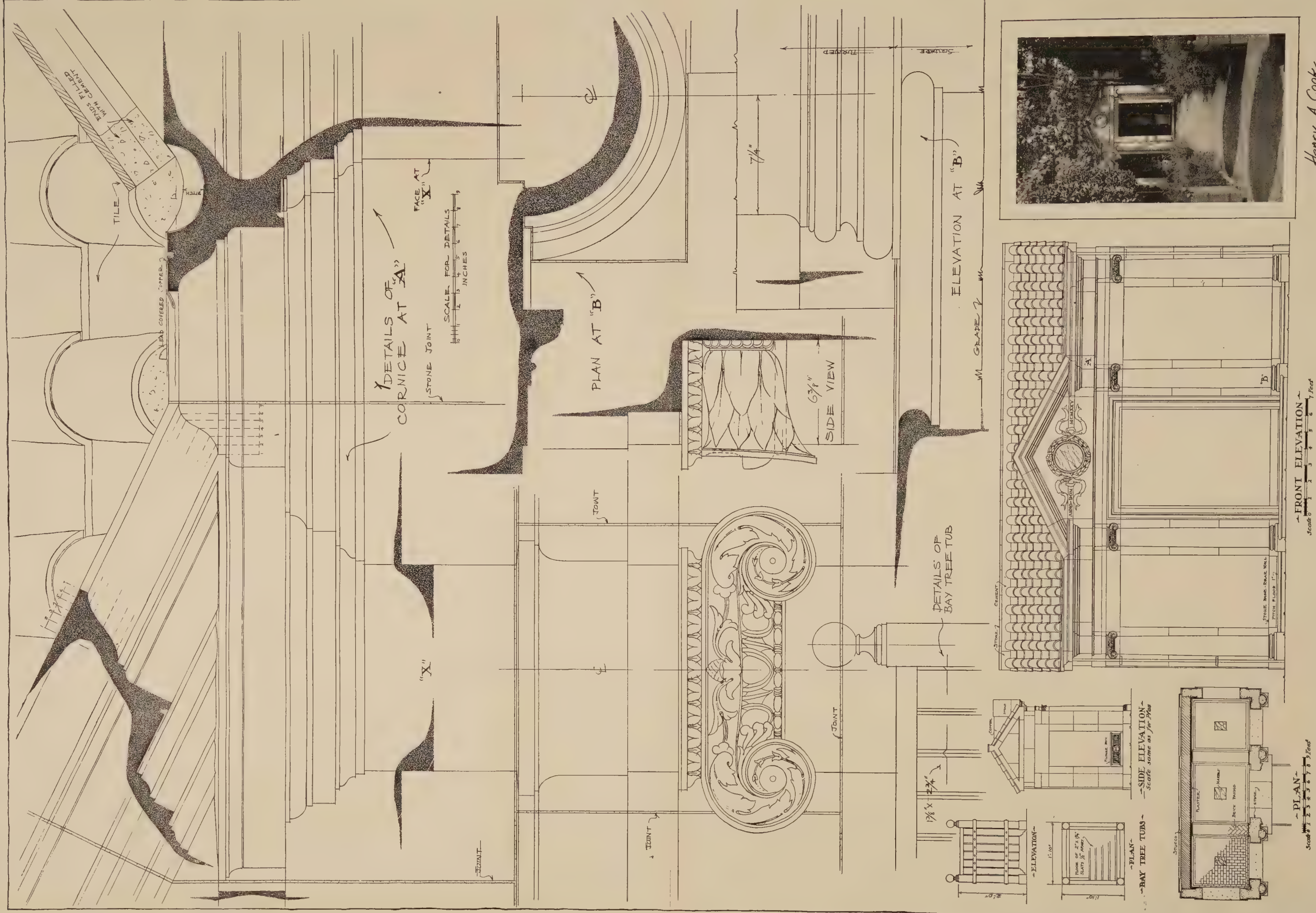


1855 . . CRANE VALVES . . 1925

"THE ARCHITECT" DETAIL SERIES



SERIES



~ DETAILS of GARDEN PAVILION ~
Detail No. 24
Estate of W. HINKLE SMITH Esq. BRYN MAWR, Penn.
~ Charles A. Platt, Architect, New York City ~

November 1925

Henry A. Cook 1925



Volume V

NOVEMBER, 1925

Number 2

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, several pages of perspectives or line drawings, and the outside cover will be a Piranesi drawing, changed monthly.

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Alfred Granger

George Chappell

Kenneth Murchison

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IN THIS issue we introduce a new pen, impelled and driven by a powerful personality from out Chicago-way. Alfred Granger is known to every one in the profession. He is universally popular. His architecture is admirable. THE ARCHITECT is fortunate in having him as a member of the Board, and we have no hesitation in saying that we know our subscribers will agree with us.

A Sermon from the Sanctum

THE TEXT with which I choose to illuminate my discourse this morning is found in those familiar words which are the basis of our national government, "United we stand, divided we fall."

To know how true this is politically we have only to consider the course of European events, wherein we see numerous comparatively small countries, hopelessly divided and constantly at daggers drawn with each other. Kaiserism, the bogey of our generation, was beaten by an allied front. It was one against many, and the outcome was only a matter of time. But my office is not that of the political expert, but to apply, as best I may, the words of my text to the profession which it is my aim to serve.

Architectural unity, as I see it, finds its expression in the various groups which are formed to further

the best interests of the profession. Preëminent among these, in this country, is undoubtedly the American Institute of Architects with its widespread chapters of active and alert members. There are other associations doing similar work, but the one I have mentioned will stand as a type.

No one who takes his profession seriously can fail to realize the tremendous amount of work that is done directly for his individual benefit by this great combination of architectural force. The conduct of competitions, the relations between client and architect, and the proper remuneration for services rendered have all been the subject of exhaustive study by the best minds in the country, and so fair have been the conclusions which have been reached that they have become practically "standard." The Government, in undertaking an important competition, involving the expenditure of millions, rarely fails to employ an "Institute" architect to direct the operation. This has not been easily brought about. It has been accomplished by tremendous self-sacrifice of time and money on the part of those interested, by thousands of conferences and by incessant hammering at obdurate congressmen. It need not be said that the way of the professional man among the representatives of the "peepul" is not an easy one. The popular superstition still lingers in certain hinterlandish minds that any commission paid to an architect is, for him, so much graft. But that condition is greatly mitigated, thanks to the work of the Institute and similar bodies.

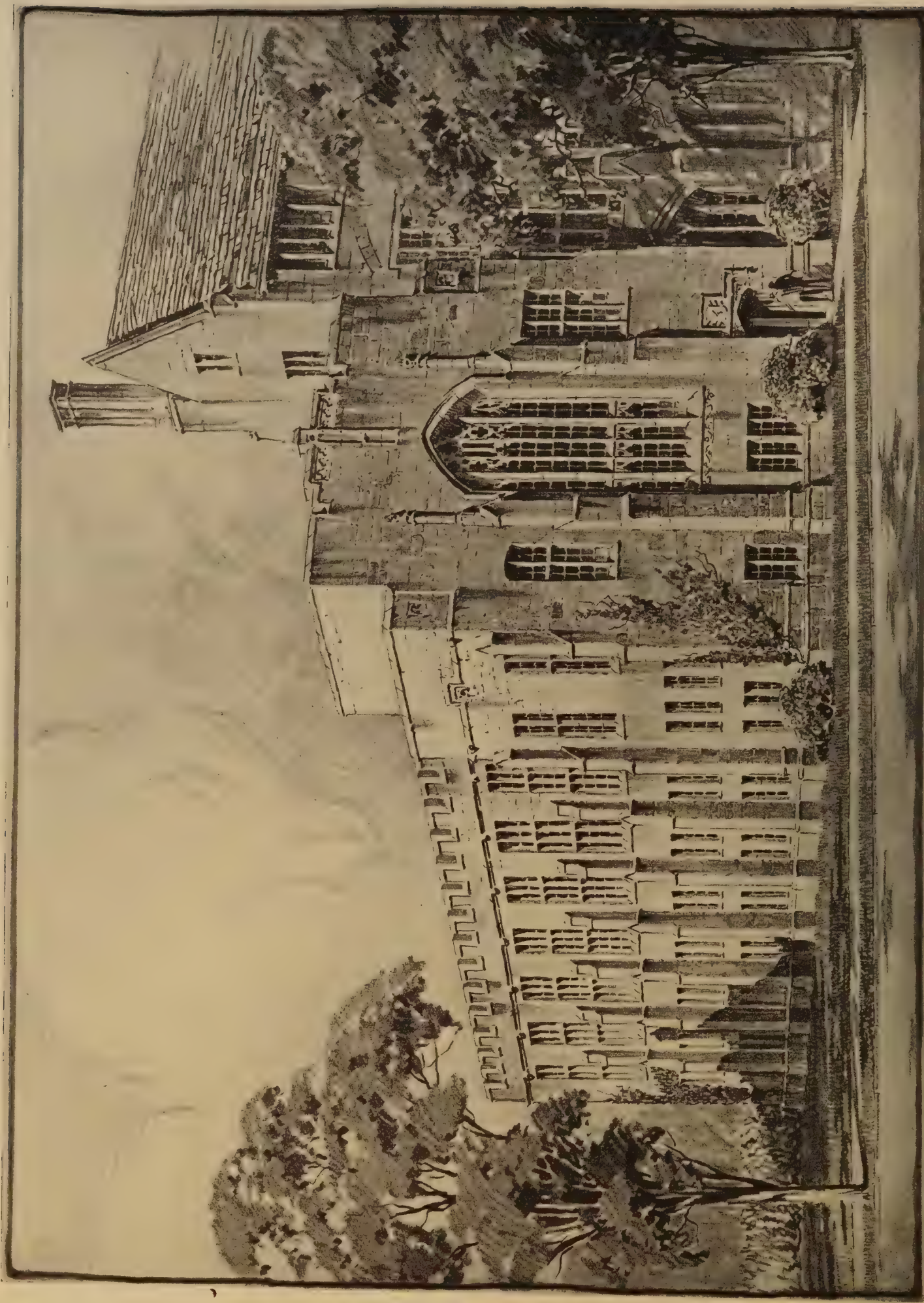
It is strange, then, and a little depressing to know that there are thousands of architects who are in no way associated with this or any other united group. They "go it alone," often avoiding enrolment, with the idea that they may be thus freed from any obligations of professional ethics, etiquette, or practice and more able to "put something over" when it is, as they think, to their interest. These men, be it noted, are always the first to fall back on the Institute's "General Code" when it will afford them redress for or protection from injury. They use or abuse the "schedule" as suits their convenience.

I have in mind a specific instance, not without its moral. Its central figure is a young architect of the "cut-rate" variety. He hires himself out to builders or individual clients for a flat fee far below the commission which he ought to receive. His design is excellent, more's the pity, for it keeps him busy. He has recently completed a house not far from New York which cost thirty thousand dollars. For drawing the plans he received exactly three hundred dollars, one per cent. There was no supervision

(Continued on page 155)

November, 1925

THE ARCHITECT



James Gamble Rogers, New York; Childs & Smith, Chicago, Associate Architects

Study, Gary Library, Northwestern University, Chicago

A New Form of Competition

ARCHITECTS, DRAUGHTSMEN, CONTRACTORS AND DECORATORS, ATTENTION!!!

By GEORGE S. CHAPPELL

EDITOR'S NOTE. We feel that with this issue THE ARCHITECT has something new to offer in the line of competitions. When Mr. Chappell first broached the subject to us we were hesitant about so radical a departure from conventional lines as he proposed. But his lucid reasoning carried the day. It will, perhaps, be well to let him speak for himself. "The usual competition program," said Mr. Chappell, "is a soulless and uninspiring document. The building which it calls for is commonly for an unheard-of and impossible purpose. I notice, for instance, that the latest Paris Prize program of the Beaux Arts Society is for a 'Summer Capitol for the United States.' Who does not know that in summer Congress is not in session, and that both branches of the Legislature are either at home mending fences and teaching the sheep and cattle how to vote, or abroad teaching foreign governments how to run their affairs? If the building indicated is of more current value and is, let us suppose, a dwelling for a gentleman (or lady), all interest in it is dissipated by the fact that the competitors have no idea who the lady or gentleman may be. The house is for a mysterious 'Mr. X.,' indicating an unknown quantity who does not exist at all! How, then, can the competitors have any interest in him or in the plans which they are requested to submit?"

"Moreover, the scope of the common or barnyard competition is too limited. It calls for the services of the architect only. Any one who has done any building knows that the preparation of the plans is only the beginning. After they are completed must come another competition between builders to determine who shall get the contract. But this is not all. Later on the owner or his wife must get competitive bids from all sorts of people, decorators, paper-hangers, shade manufacturers, and the like. The furniture prices of different firms must be compared. All in all, it is a heart-rending business. The life of the 'owner' during a building operation is just one darn competition after another!"

"Now," Mr. Chappell is still speaking, "I have quite a lot of work which I wish to have done to my house in the country. But how can I tell whether I can do this work until I get figures and also see how the changes I wish can best be worked out? Instantly, the thought of a competition popped into my mind. A competition for alterations and additions to a dwelling is a novelty, to be sure. But why not? The program will have one advantage over all others in that it will enable the competitors to start with something definite. The present house is there, for all to see. Moreover, thought I, I will combine all the necessary competitions into one. The architect, the builder, the decorator, the sanitary engineer, all will be asked to join forces, to form combinations, and submit their schemes, *with estimates*, simultaneously, so that, when the returns are in, I will know where I am at instead of being on the threshold of a harrowing experience. Now what do you think of the idea?"

We must confess that we were completely won.

"George," we said, "It is the most beautiful think we ever heard of! You have changed the whole idea of competitions from a sordid bit of architectural throat-cutting to a masterpiece of coöperation. You have knocked us for a row of dentils. Our columns are at your disposal. Go to it."

We have read carefully the program which Mr. Chappell has prepared. We are delighted to find that it is just what we anticipated, a warm human document, a living thing, eloquent of individual needs. In reading it we have a glimpse of the author himself, a cross-section of his life, his habits, and his family. We would not occupy so much space with this preliminary statement did we not feel that the program which follows deserved it. In our opinion Mr. Chappell's "personal touch" method is bound to revolutionize the conduct of all future competitions. As such we hail it as one of the most important things that has ever happened to American architecture.

The Program of a Competition for

Alterations and Additions, including re-decoration, plumbing, heating, lighting, general fixing-up, and a lot of things that are not mentioned herein, in the residence of

GEORGE S. CHAPPELL, Esq., Pelham Manor, N. Y.

GENERAL NOTES

Contractors of all description shall, during construction, carefully protect their work from all children and shall also protect all children from their work.

All plumbers and roofers shall, before throwing discarded bath-tubs, pieces of lead pipe, sheets of tin, or other heavy or sharp articles from any height greater than two (2) feet, shout "FORE" in a loud tone, or, if the work is being done by night, send up a red rocket. All surplus material, odds and ends, flotsam and jetsam, rubbish or other leftovers shall be the property of the contractor, architect, decorator, or mechanic who finds it first and can get away with it, EXCEPT, all wood, lath, studs, planks, joists and timbers of every description suitable for kindling shall revert to the Owner's wife, who has a

kindling-complex, to be hers and her assigns, in fee simple from now on, to have and to hold, until death us do part, for when Winter comes cold is not far behind.

All competitors are invited to inspect the work, as is, and the Owner, who will occasionally hereinafter be referred to as "I" or "me," will be at home at tea-time, at which time he will serve tea or its equivalent.

All materials shall be of "Or Equal" brand, served hot or cold, as called for by the original labels.

SCOPE OF THE WORK

Interior Cellar

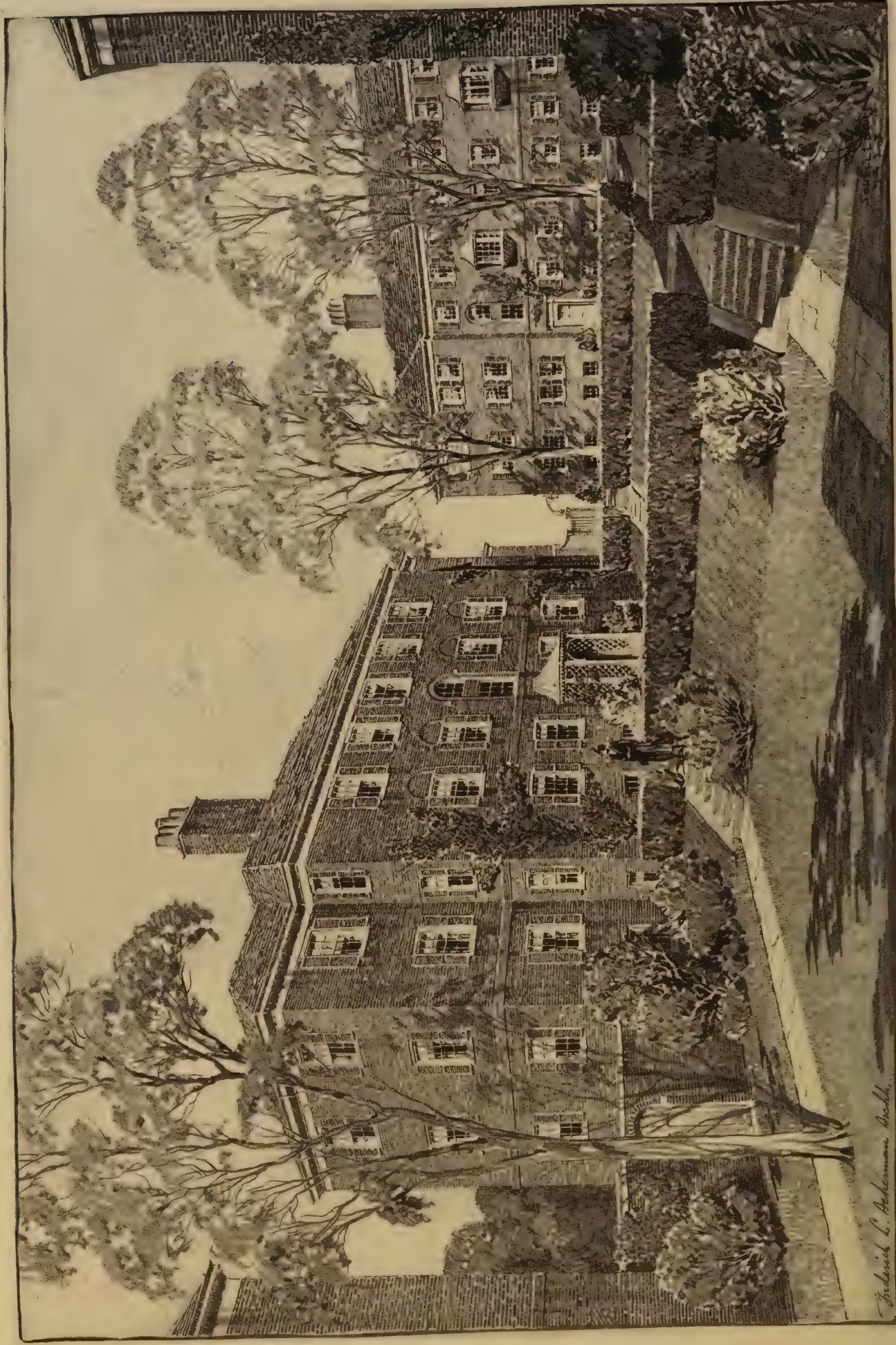
The present cellar floor is in bum shape and looks more like a picture puzzle than a floor. All cracks should be cut out and repaired or, if it works out cheaper, the cracks may be left and new floor put in between them.

The drain in the center of the floor should be fixed so that it does not drain from the street into the cellar.

Empty gin bottles in present wine-closet should be removed and replaced by full ones. Samples shall be submitted for my approval.

November, 1925

THE ARCHITECT



Schell Lewis, Del.

Study, The Court, Faculty Apartments, Cornell University

Frederick L. Ackerman, New York, Architect

The present coal bin is empty. This should be remedied.

Mechanical Equipment

Replace lost lawn-mower which used to stand near present ash-barrel.

Supply and install new lock on basement lavatory so that it cannot be used by visiting grass-cutters, ash-men, and garbage collectors.

Present hot-air furnace is to be remodeled into a modern hot water system with self-feeding feature and thermostatic control from all rooms, bedrooms, baths, and closets.

First Floor. Entrance Hall

Present entrance hall is completely lacking in closets. The Architect will devise some way of supplying the following:

1. Closet for my coats, with combination lock and burglar alarm; 2. Closet for family coats, tippets, shawls, capes, sweaters, etc.; 3. Special closet for visiting children, relatives, friends, guests, etc. 4. Large closet for tennis rackets, golf, hockey and pogo sticks, skates, sleds, scooters, carts, and other rolling stock.

Living Room

The present living room is to be enlarged to about twice its present size by taking in the southern side of the piazza, which is too near the street any way, and, besides, the mosquitos in Pelham are something awful.

Move the present fireplace so that it will center in the new room. This will leave the fireplace and chimney on the second floor without any support, but my wife says it can be done, so that's that.

Furnishings

Repair morris-chair, which has falling of the seat.

Fix all cockeyed window shades.

Replace present rug, which is a reversible one and has been turned over and shifted until it is equally threadbare in all places.

Dining Room

This room presents an important part of the Architect's problem. It is on the wrong side of the house, all the sun being hogged by the kitchen. Fix it.

Kitchen and Pantry

The present kitchen and pantry should be transferred to occupy the space of the present dining room. Just how we will get into the dining room without going through the kitchen or out of doors should be considered by the Architect.

Either move the range so that it will not melt the ice, or move the ice box so that it will not freeze the range. I don't care which. Ice box should be connected with drain to the street or any other convenient place so that I will not have to remember not to forget to empty the ice pan every night, which is a hard thing to do some nights.

Second Floor. Owner's Room

Install an electric outlet over my bureau so that I will not have to brush my hair over my wife's back, if you get what I mean. Why I should be the only one in the house not to have a light over his bureau I do not know, but such is life.

Owner's Bath

Replace present driblet water-supply pipes by full flowing, quick filling pipes and arrange water-supply system so that the operation of other fixtures in the house does not prevent me from drawing a bath.

Put a Maxim "silencer," or equal, on present toilet.

Furnishings

Supply and install new tooth brush, Prophylactic No. 2, or equal. This is something I have been meaning to buy for the last six months but can never remember to do.

Special Closets, Fittings, etc.

Build new Owner's closet with depth sufficient so that I do not have to stick my head in among the coat hangers to get anything at the back.

Also arrange pole for coat hangers that will not fall down if breathed on, and fix my coat hangers so that they will not come off pole except for me.

Build a new closet off second floor hall for laundry basket so that soiled linen need not be put in the medicine closet, as I do not like iodine on my under-clothes.

Other Rooms

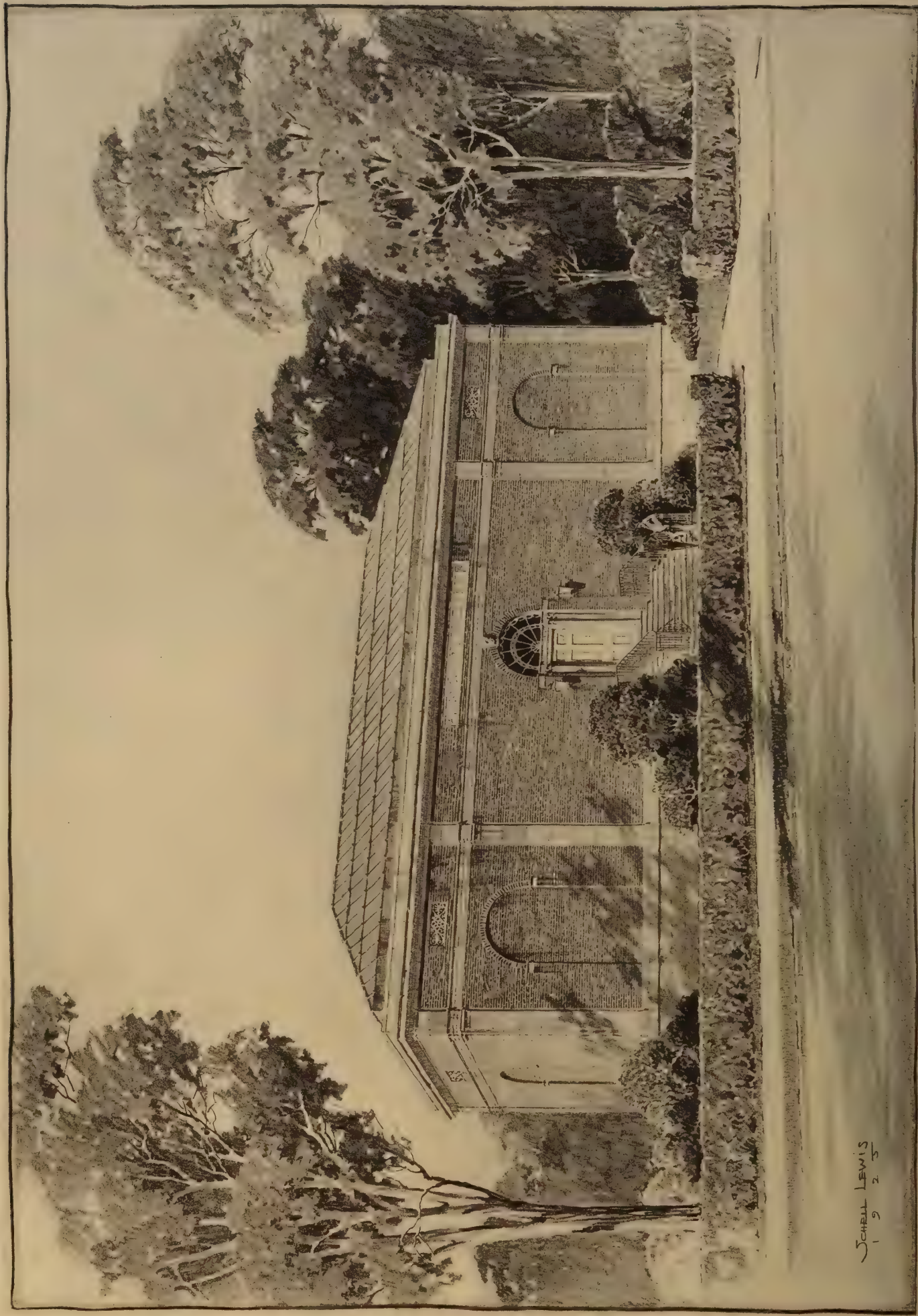
Sound-proof all children's rooms and install double doors with felt jambs. Cover floors with two layers of hair or felt mattresses and pad walls with rubber of "Or-equal" quality.

Third Floor

Entire third floor is to be remodeled and added to, if necessary, to comprise a suite *de luxe* for possible cook or improbable general house worker. The suite is to contain the following: One large, airy bedroom (southern exposure), with double bed and day bed for afternoon siestas. This room to connect with, (a) small roof garden with fountain containing goldfish, (b) sleeping porch, (c) large private bath, (d) guest room for visiting cousin or friend, (e) library

November, 1925

THE ARCHITECT



SCHILL LEWIS
1 9 2 5

Schell Lewis, Del.

Study, Tryon Art Gallery, Smith College

Frederick L. Ackerman, New York, Architect

and reception room with complete stock of popular Scandinavian authors. (Note. *No* cook-books.)

This suite will be reached by private elevator, open all night.

Supply and install one five (5) tube radio set of "Or-equal" type, capable of tuning in on Helsingfors or Stockholm.

Addition to Residence

The only addition contemplated, other than those already mentioned, will be a small room for my private and personal use. Any location will do. Probably the cellar will be best. It is to be thoroughly fire- and sound-proof and to have heavy, chrome-steel vault doors and no telephone, radio, or victrola connection. It should have two doors, one, the vault door referred to, and another secret entrance to the wine-cellar. (See specification, under "Cellar.")

Delivery of Documents

All drawings and documents shall be delivered to Owner at 1000 Edgewood Avenue, Pelham Manor, N. Y., on or before noon, January 1, 1926.

Drawings are to be sealed and are to be accompanied by a plain envelope containing one new five-dollar bill, as an earnest of good faith on the part of the competitor, and a card bearing the competitor's device or *nom de plume*. DO NOT GIVE YOUR RIGHT NAME! It will be used against you.

Architectural plans showing proposed method of alteration and rearrangement must be accompanied by detailed estimates from all trades involved.

Jury

The competition will be judged by the Owner and his wife and children as provided in Sec. 3, Par. 8, Amer. Institute of Architects "The Conduct of Competitions."

Awards

1. The winner of the competition will receive one complete set of "The Messages of the Presidents" (Washington to Cleveland, inclusive).
2. The competitor ranked second will receive a handsome Mah Jong set of grade A yellow pine, printed in full colors, of which the seven-bamboo and nine-character are missing.

Editorial Comment

The Picturesque

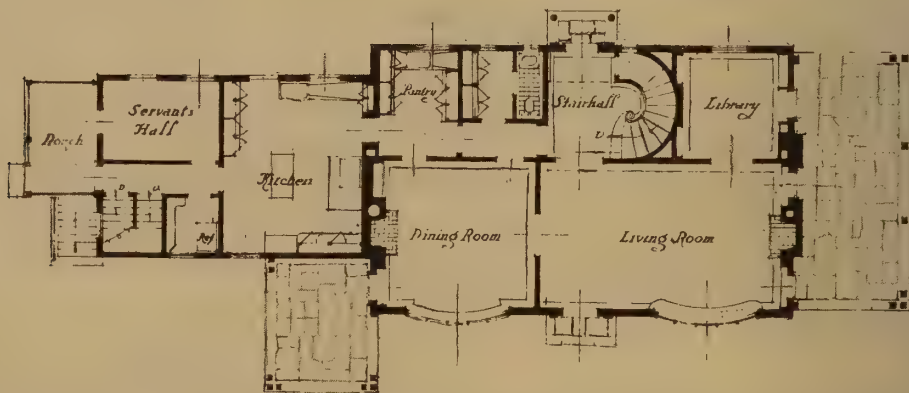
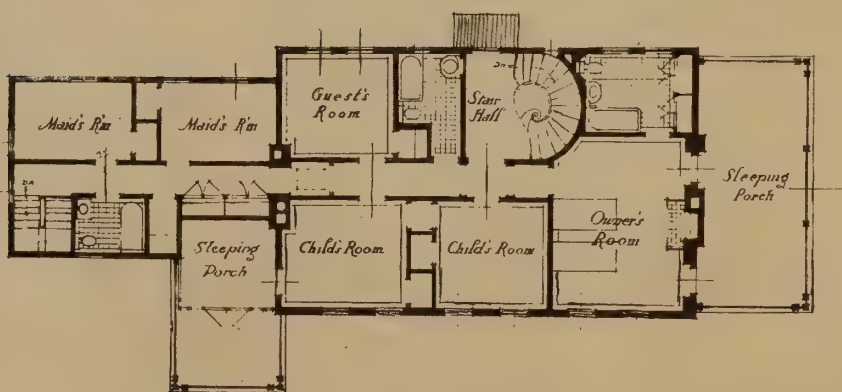
THE ELEMENT of informality and unexpectedness in architecture, that quality which we describe as "picturesqueness," is one which we see constantly being sought for by our modern designers, particularly in their domestic work. It has its decided dangers. The term "picturesque," if we analyze it, seems to express with considerable exactitude what is in the mind of the designer when he takes pencil in hand and says to himself, "Now I will be picturesque." What he calls up in his mind, if, indeed, he has it not actually before him propped up at a convenient angle to his drawing-board, is a "picture," a photograph of something he has seen, or a plate from one of the innumerable books on "Quaint Corners of Catalonia" or "Odd Bits of Brittany."

Too often the material found in these attractive volumes is far removed in its application and use from the needs of the American home-builder. But that matters not. An agreeable tower, which was originally a granary or a dove-cote, an "amusing"—the adjective is very popular just now—overhang to the second story by which early builders protected the substructure from rain in a gutter-and-leaderless

era, or a slabsided lean-to in which garden tools were stored,—all these and many more elements of the picturesque are seized upon by the avid artist and made component parts of "Mr. Doolittle's Residence at Edgemere, L. I."

The total result is frequently confusion and an entire unfitness for comfort in living and economy in construction and upkeep. It can never be too forcibly impressed upon architects that real picturesqueness is based as solidly upon honesty and integrity of design as is the most formal and premeditated plan. The dove-cote, the overhanging second story, and the lean-to were originally necessities. They should never be allowed to become conscious ornaments. The habit of so using them has created what one practitioner calls "one of our besetting sins, 'fancy-dress architecture.'"

Occasionally we see an honest example of the picturesque which has resulted in the gradual combination of a country house with a group of out-buildings and successive additions constructed according to the growing needs of the owner. This sort of thing is almost invariably pleasing. It has the real "growth" of a tree. It partakes, in some mysteri-



Greville Rickard, New York, *Architect*

Study, House, Dr. Charles L. Larkin, Middlebury, Conn.

ous way, of the inner secret of nature. But all this takes time. It cannot be built overnight, with malice aforethought. A friend of ours recently visited such a country house. His host explained the curious and friendly group of buildings, remarking, "It's a hell of a looking thing, isn't it?"

The living room was originally an old, brick tobacco barn which stood near enough to the house to be hitched to it by a roofed passage. A few smaller buildings had been moved to create a guest-room wing. The visitor was told that he had the choice of sleeping in the pig-pen or the corn-crib, to which he replied, with tact, "I will go the whole hog: the sty for mine!" He only stipulated that breakfast, which was served in his room, should not consist of sour milk thickened with potato peelings and pea pods.

The Ways of Mechanics

SPEAKING of bootlegging (as we were in the foregoing paragraph) gives us an excuse for recounting an incident which recently transpired on an alteration job. In some unaccountable way a number of bottles of Scotch were gathered together. Rumor hath it that they were purchased, at a price far below their current value, from a small boy who knew his way about his father's cellar. Be that as it may, the quarts were corralled, and the result was a complete cessation of all work and an afternoon of carnival.

Subsequent events were not so happy. The father, furious, arrived on the job and accused grown men of seducing his son. "You made my boy a bootlegger!" was his pitiful plaint. He had evidently forgotten the text from which a sermon might be preached, "And a little child shall lead them." However, a truce was patched up, contingent on the firing of the ringleader, who promptly went south, probably to be nearer the base of supplies. The work proceeded tranquilly to completion. Then came the final scene. The owner, incident to moving in, summoned a piano-tuner to look over his "upright," which had been considerably manhandled during the progress of construction. The tuner ran his hands over the keys and was rewarded, in the lower register, by muteness where there should have been music. "There seems to be something wrong here," he said, and proceeded to remove the dashboard. And, wrong or right, what he found there was a half bottle of excellent Scotch, cached by the departed disciple of Bacchus.

"And that," said the architect in command, "is what they mean when they say, 'The bases were full!'"

A Sermon from the Sanctum

(Continued from page 147)

involved and the work was executed with the minimum of detail drawings. All these minor matters were left to the contractor.

The result is that everything about the house is just a little bit wrong. The porch columns are too fat, the window muntins are too thick, the cornice is clumsy, and the general air is sad and dispiriting. People pass it and say, "How do you like Mr. So-and-So's new house?" and the answer is invariably, "Oh, I don't know—there seems to be something wrong about it." Instead of redounding to the designer's credit, no one ever has the slightest curiosity as to who is responsible for it.

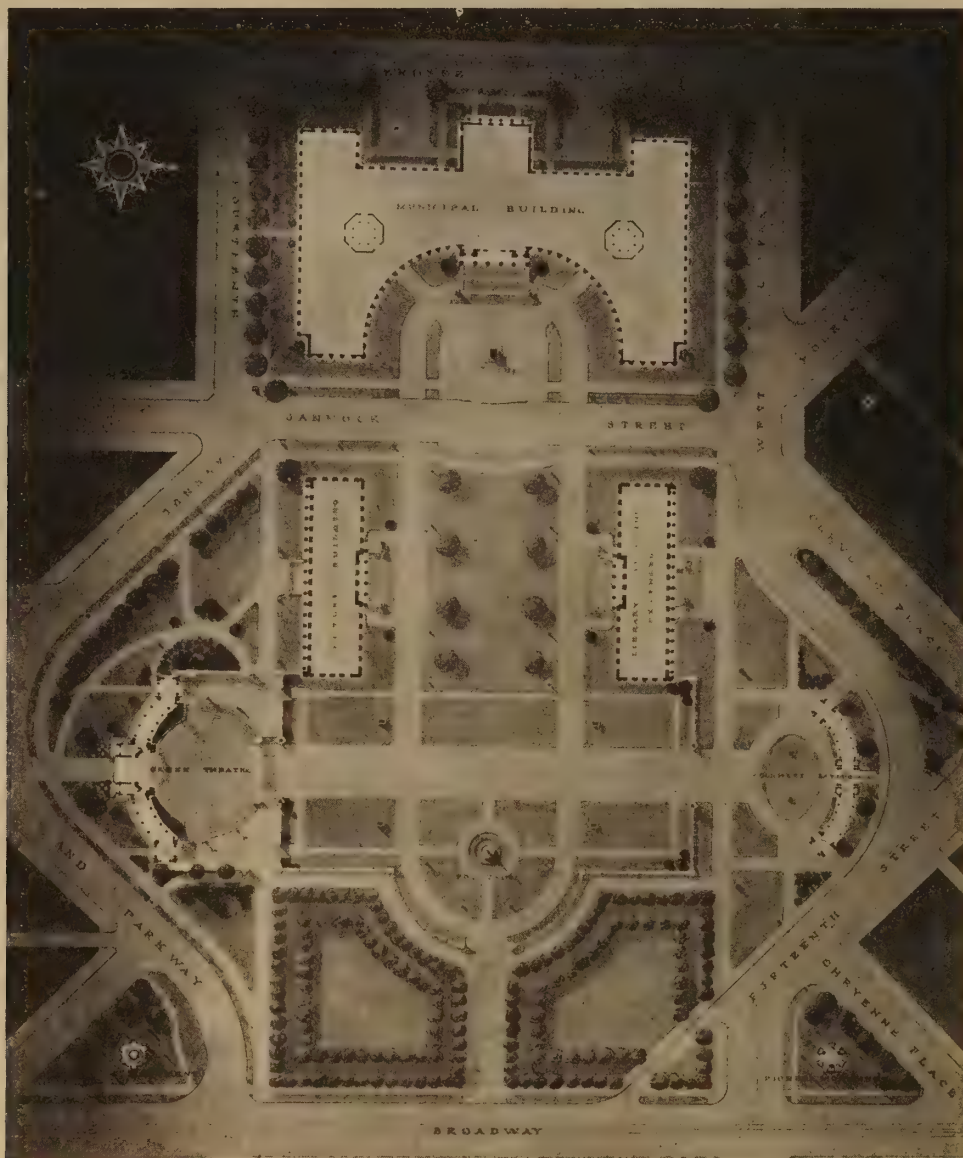
The answer, of course, is "mammon." The young architect is a greedy opportunist who is not willing to sacrifice the prospect of a job on the altar of professional practice. If he cannot cheapen the work he can cheapen himself, and this he is doing, regularly. Such men are traitors to the profession, scab architects, to borrow an unpleasant term.

And how foolish they are! With a little backbone, with an insistence upon their rights as an architect, and a proper compensation for it, they could, in a few years, establish themselves in an enviable and respected position and reap a reward twenty times over that with which they now worry through their demeaning existence. They are working as individuals and constantly falling behind the accomplishments of those who "play the game" according to the rules which the meeting of many minds has found to be to the best interests of all, not excluding the client.

The client, in the case I mention, is, I am glad to say, very much dissatisfied with his house. He ought to be. The stair-treads are eight inches high, and coming down he has to duck to get by the second floor. And yet there will always be many clients who will follow the line of cheapest resistance. It is only the architect who can cure him of his desire to bargain, and in so doing what weapon can be so effective as the ability to point at the findings of a united brotherhood and say, "We will do it this way, or not at all"?

Verily, verily, I say unto you, friend architects, "United you stand, divided you fall."

A. Hollander Forbes



Allied Architects Association, Denver, *Architects*

Accepted design and plan, City and County Building, Denver

Introducing Mr. Granger, of Chicago

Mr. Granger Says—

THAT "THE ARCHITECT" is opening up a new trail which may lead to some dangerous pitfalls by asking for monthly comments from Chicago. Thus far the printed portions of the various architectural publications have paid little attention to what is happening outside of Manhattan Island. We in the West dutifully recognize that New York is the proper center of the world, but, at the same time, we feel that we are growing up. The old adage that children should be seen and not heard is true in architectural as in all other matters, but we have surely reached the adolescent stage—we want to be seen, and we welcome an opportunity to be heard.

The Paris Exposition

AUTUMN is upon us and our wanderers are returning from Europe, New England, and even from the Pacific coast, all bringing accounts of the new fall styles for men, women, and buildings. Apropos of the latter we have been interested in Mr. Corbett's review of the Paris exposition, but we are compelled by honest conviction to disagree with him. The most complete description of sane reaction from the exposition was conveyed to me in a letter from the woman whom Henry Adams described in his "Education" as the most brilliant woman who had ever reigned in Washington. This woman was the close friend of Charles McKim, Augustus Saint-Gaudens, Rodin, and Henry Adams, and she said of the exposition, "After seeing it I felt that Germany had won the war."

Fall Styles

HERE IN Chicago we feel that we are developing new fall styles of our own—for example, the Palmer House, the new Morrison Hotel Tower, the Stevens Hotel, and others, pictures of which will in due time appear in THE ARCHITECT, so we will let them speak for themselves. They can do it. For the sake of our city one would wish that the designers of these hostels had had the same inspiration as had Mr. Harmon when he designed the Shelton Hotel; with the single exception of the Tribune Tower (illustrated in this issue) nothing new in Chicago compares with the Shelton in architectural beauty.

Speaking of beauty, Mr. Shaw's new building for R. R. Donnelley and Sons, the master printers, is to-day Chicago's most beautiful and distinctive industrial building; we hope and pray for more like it.

Purely Local

JUST NOW there is much agitation in the press about the proposed outer drive connecting the Lincoln and South Park systems. The Chicago Park Commission and the U. S. Government Engineers have agreed upon a plan to carry a great boulevard directly north from the Field Museum *en axe* with its center pavilion to the Lake Shore Drive. The government engineers are opposed to a bascule bridge over the river and suggest a tower lift bridge in its place. Much opposition to this plan is developing from various sources, and thus far neither the Lincoln Park Commissioners nor those of the South Park have mentioned the employment of an architect to work with the engineers in designing this bridge. The Chicago Chapter A. I. A., the Illinois Society of Architects, and the Architects Club have all written to the Park Commissioners urging the necessity of the employment of an architect to design this outer bridge, which, from the lake as well as from Michigan Avenue, will be the most conspicuous structure, the real Gateway to the City. Recently the R. I. B. A. asked various architectural bodies in America to write to the London County Commissioners urging the preservation of Waterloo Bridge. A letter from the New York Chapter A. I. A. and from other chapters addressed to the Boards of Lincoln Park Commissioners and the South Park Commissioners urging the employment of an architect of the highest professional standing to design this bridge would be a help to their brothers in Chicago and would be deeply appreciated.

A Place in the Sun

A NEW YORK doctor of prominence has recently advanced a theory for increasing human intelligence under conditions of modern life. He says we all should spend as many hours as possible out of each day in some secluded spot, where, clad in our birthday garments, we can absorb the rays of the sun. This appeals to us, especially after reading an account in the *Tribune*, not of New York but our own W G N, about the annual tests on current history conducted by the *Review of Reviews*. It is disconcerting to learn that our gilded if not golden youth in a large number of colleges and universities know no difference between Billy Sunday and Mussolini, and locate the much discussed Mussel Shoals in sunny Italy. By all means these youths should let the sunlight into their brains and their bodies, but how is that possible when our city streets get darker

and darker as our buildings progress steadily upward? Just now Marshall Field & Company, who are always on the lookout for new fields of expansion, are suggesting a great boulevard under Randolph Street from the lake to the river, incidentally passing their own store, where shoppers can stroll under electric lights without being in perpetual terror of automobiles and indulge in that favorite game of window-shopping to their hearts' content. One wonders whether "Basement Prices" will be marked on goods thus shown! Each day brings forth some new suggestion for regulation of traffic and protection of the pedestrian. This suggestion of M. F. & Co. is perfect for the latter, but what about sunlight and increment of intelligence? Will some New York doctor please answer?

Architects Club of Chicago

IT MAY INTEREST OUR readers to know that the Architects Club of Chicago, which had its real conception in the winter of 1917-18, when Mr. Murchison and the writer were fighting valiantly side by side in the battle of Washington and recuperating after each day's fray in a certain room on M Street, has now come to maturity and is preparing to take its place among the civic organizations of Chicago. The atelier opened October 1 with 160 students enrolled and a strong list of patrons. Weekly luncheons are held

at the club, where from forty to fifty architects, engineers, and builders get together and discuss in a friendly and constructive manner questions vital to the proper growth and development of building. Some of the subjects which the club is sponsoring are Vocational Training in the Public Schools, Public Representation on Arbitration Boards, the Removal of Billboards from Parkways and Boulevards, the Converting of the East Pavilion of the Fine Arts Building in Jackson Park, where the A. I. A. Convention of 1922 was held, into an Industrial Art Museum, the securing of a first-class library of books on Architecture, Construction, and Decoration to be housed in Glessner House and open to the public. The Club Activities Committee, composed of Edgar Belden, Vice-President of Fuller Company, and Gerhardt Meyne, representing construction interests, Thomas H. Cowles, representing real estate, Howard Cheney and R. J. MacLaren, representing Architecture with the writer as Chairman, has many other activities under consideration, and intends to arouse public opinion on all subjects which tend toward the permanent beautifying of the city.

More could be said of what Chicago architects are trying to do, but our native modesty prevents our saying more on our first appearance in such distinguished company. However, we believe in Chicago's motto—"I WILL."

PLATES FOR NOVEMBER

THE TRIBUNE TOWER, Chicago, Ill.

JOHN M. HOWELLS, RAYMOND M. HOOD, *Associated Architects*

Exterior	Plate	XXV
Main Entrance	"	XXVI
Entrance and Crowning Motif Showing Eight Historical Panels	"	XXVII
One of the Great Buttresses	"	XXVIII
Corner, Main Lobby	"	XXIX
Bronze Elevator Door	"	XXX
North Michigan Boulevard, Showing the Tribune Tower	"	XXXI

HOUSE, MR. H. EDWARD MANVILLE, Pleasantville, N. Y.

DONN BARBER, New York, *Architect*

Main Entrance. (Plan on back)	Plate	XXXII
Patio	"	XXXIII
Garden Front	"	XXXIV
Detail, Garden Front	"	XXXV
Detail, Garden Front	"	XXXVI
Formal Garden	"	XXXVII
Living Room	"	XXXVIII
Dining Room	"	XXXIX

HOUSE, DR. WILLARD J. HOLLINGSHEAD, Hartsdale, N. Y.

ANDREW J. THOMAS, New York, *Architect*

Exterior. (Plans on back)	Plate	XL
Entrance	"	XLI

HOUSE, MRS. DUNCAN ELLSWORTH, Southampton, Long Island

E. P. MELLON, New York, *Architect*

Exterior. (Plans on back)	Plate	XLII
Entrance	"	XLIII

RYE COUNTRY DAY SCHOOL, Rye, N. Y.

DENNISON & HIRONS, GODLEY & SEDGWICK, and WOOLSEY & CHAPMAN, *Associated Architects*

Exterior. (Plan on back)	Plate	XLIV
Main Entrance	"	XLV
Entrance to Auditorium	"	XLVI

GEORGE WASHINGTON HIGH SCHOOL, New York City

WM. H. GOMPERT, New York, *Architect*

Exterior	Plate	XLVII
Main Entrance	"	XLVIII

SKETCHES AND DRAWINGS

DOUBLE-PAGE DETAILS, by Henry A. Cook

Details of Garden Pavilion, Estate of W. Hinkle Smith, Esq., Bryn Mawr, Penn. Charles A. Platt, New York City, <i>Architect</i>	Page 143
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STUDIES

STUDY, Gary Library, Northwestern University, Chicago. James Gamble Rogers, New York; Childs & Smith, Chicago, <i>Associate Architects</i>	Page 148
STUDY, The Court, Faculty Apartments, Cornell University. Frederick L. Ackerman, New York, <i>Architect</i>	Page 150
STUDY, Tryon Art Gallery, Smith College. Frederick L. Ackerman, New York, <i>Architect</i>	Page 152
STUDY, House, Dr. Charles L. Larkin, Middlebury, Conn. Greville Rickard, New York, <i>Architect</i>	Page 154
ACCEPTED DESIGN AND PLAN, City and County Building, Denver. Allied Architects Association, Denver, <i>Architects</i>	Page 156



Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*

The Tribune Tower, Chicago



Trowbridge, *Photo*

John M. Howells, Raymond M. Hood, *Associated Architects*

Main Entrance, The Tribune Tower, Chicago



Trowbridge, Photo

John M. Howells, Raymond M. Hood, *Associated Architects*

Entrance and Crowning Motif Showing Eight Historical Panels Still Uncut,
The Tribune Tower, Chicago



Trowbridge, *Photo*

John M. Howells, Raymond M. Hood, *Associated Architects*

One of the Great Buttresses above the Twenty-fifth Floor, The Tribune Tower, Chicago



Trowbridge, *Photo*

John M. Howells, Raymond M. Hood, *Associated Architects*

Corner, Main Lobby, Showing Entrance to Express Elevators, The Tribune Tower, Chicago



Trowbridge, *Photo*

John M. Howells, Raymond M. Hood, *Associated Architects*

Bronze Elevator Door, The Tribune Tower, Chicago



Copyright, 1925. Chicago Aerial Survey Co., *Photo*

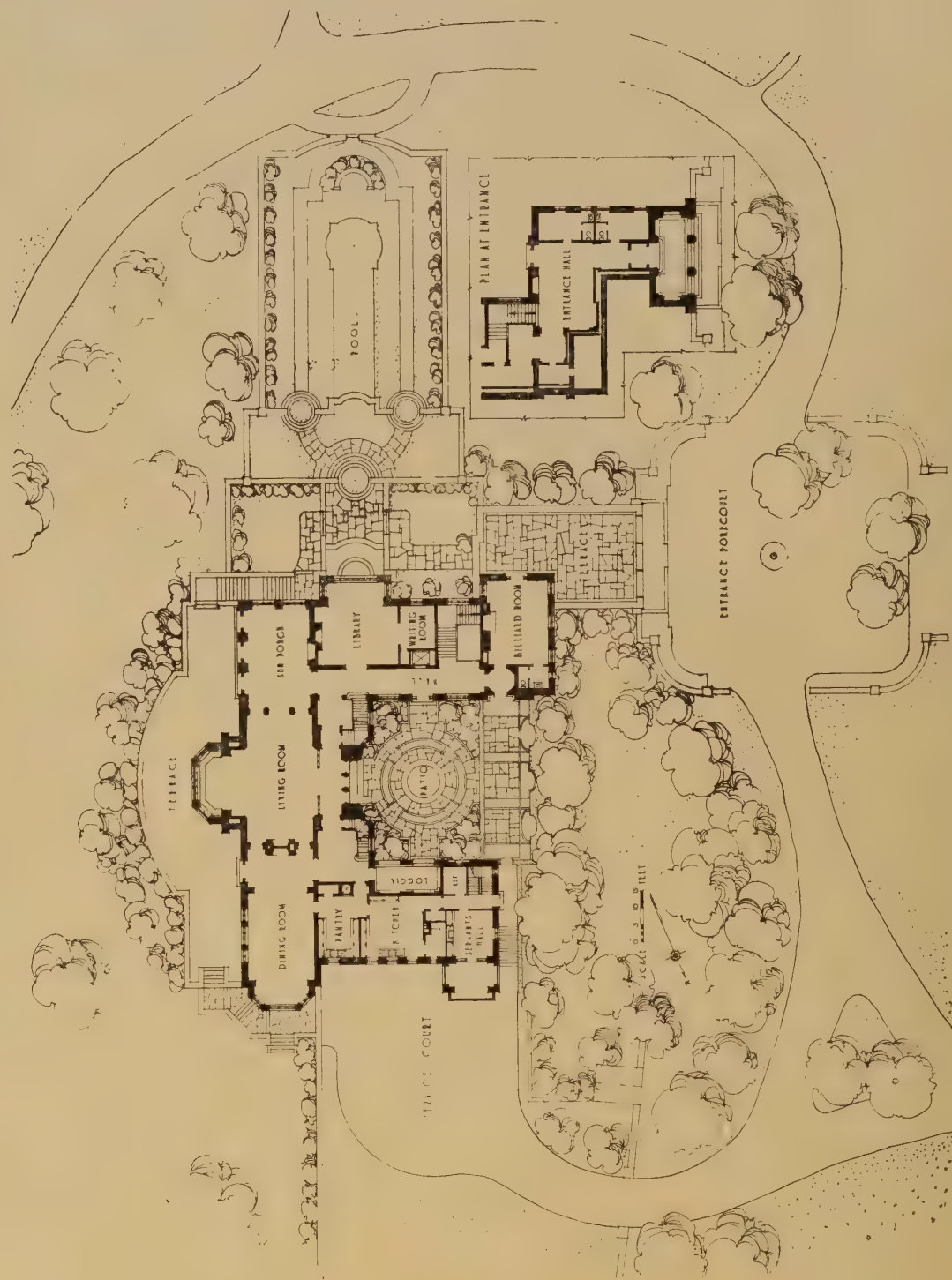
North Michigan Boulevard, Chicago, Showing The Tribune Tower with the Wrigley Building opposite.
The so-called "Gold Coast" is on the Lake Shore in the distance



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Main Entrance, House, Mr. H. Edward Manville, Pleasantville, N. Y. (Plan on back)



Plan, House, Mr. H. Edward Manville, Pleasantville, N. Y.

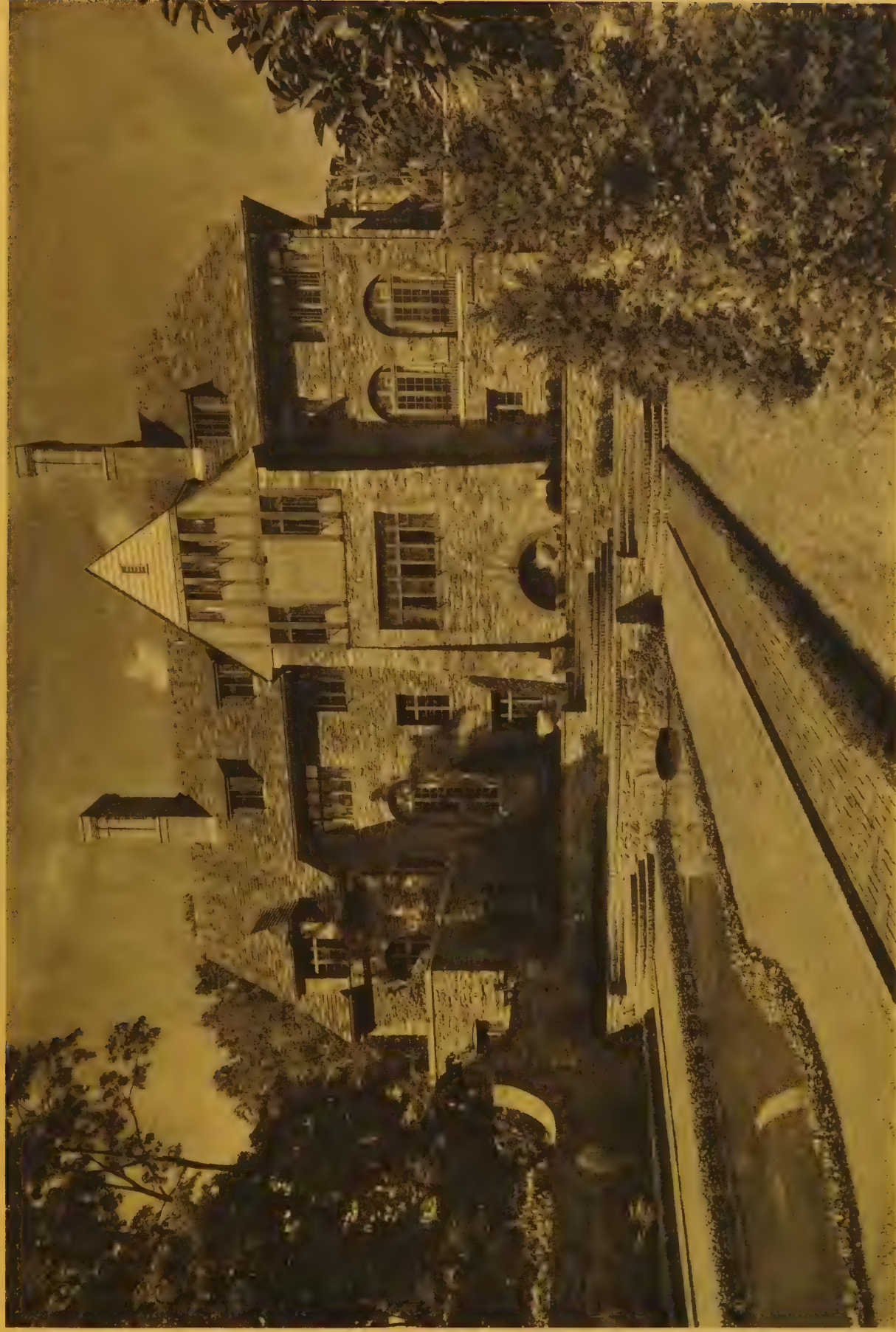
Donn Barber, New York, Architect



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Patio, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo*

Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.

Donn Barber, New York, *Architect*



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Detail, Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Detail, Garden Front, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Formal Garden, Estate, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo*

Donn Barber, New York, *Architect*

Living Room, House, Mr. H. Edward Manville, Pleasantville, N. Y.



John Wallace Gillies, *Photo*

Dining Room, House, Mr. H. Edward Manville, Pleasantville, N. Y.

Donn Barber, New York, *Architect*



Van Anda, *Photo*

House, Dr. Willard J. Hollingshead, Hartsdale, N. Y. (Plans on back)

Andrew J. Thomas, New York, *Architect*



Plans, House, Dr. Willard J. Hollingshead, Hartsdale, N. Y.
 Andrew J. Thomas, *Architect*



Van Anda, *Photo*

Andrew J. Thomas, New York, *Architect*

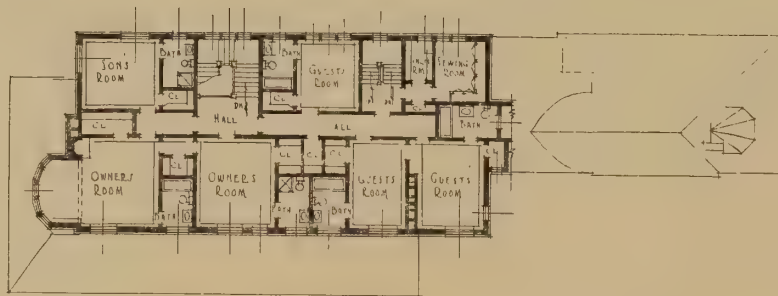
Entrance, House, Dr. Willard J. Hollingshead, Hartsdale, N. Y.



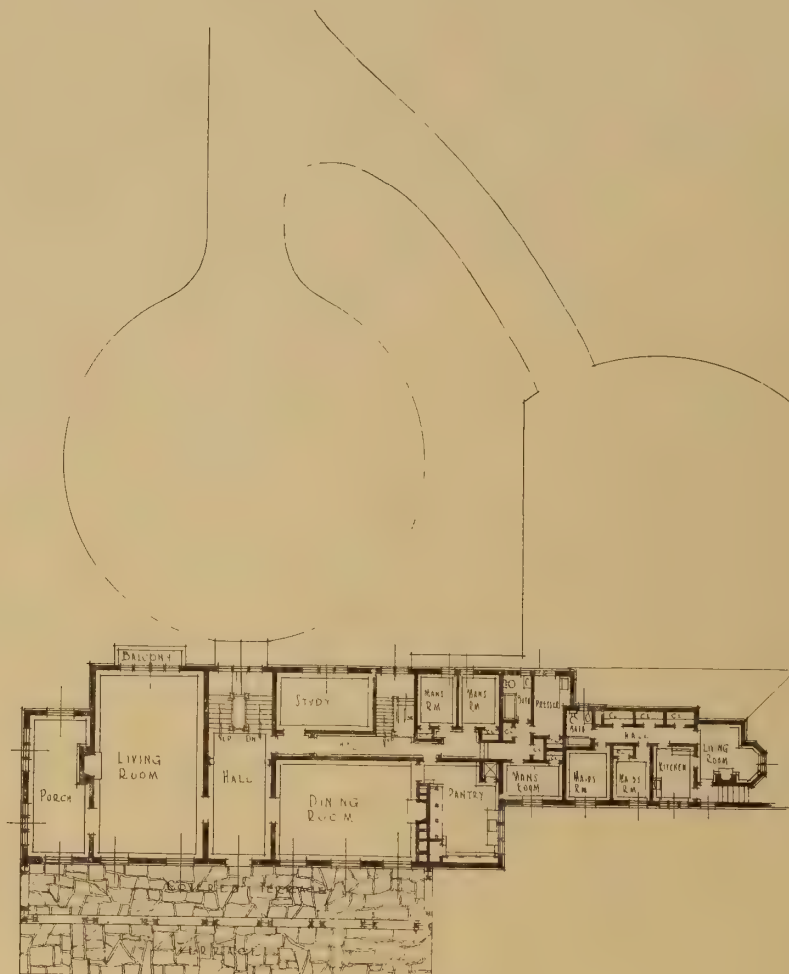
Van Anda, *Photo*

E. P. Mellon, New York, *Architect*

House, Mrs. Duncan Ellsworth, Southampton, Long Island. (Plans on back)



~ PLAN OF SECOND FLOOR ~



~ PLAN OF FIRST FLOOR



Plans, House, Mrs. Duncan Ellsworth, Southampton, Long Island

E. P. Mellon, New York, *Architect*



Van Anda, *Photo*

E. P. Mellon, New York, *Architect*

Entrance, House, Mrs. Duncan Ellsworth, Southampton, Long Island



Van Anda, *Photo*

Dennison & Hiron, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*
Rye Country Day School, Rye, N. Y. (Plan on back)



Van Anda, *Photo*

Dennison & Hirons, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*
Main Entrance, Rye Country Day School, Rye, N. Y.



Van Anda, *Photo*

Dennison & Hiron, Godley & Sedgwick, and Woolsey & Chapman, *Associated Architects*

Entrance to Auditorium, Rye Country Day School, Rye, N. Y.



Wurts Bros., *Photo*

George Washington High School, Audubon Avenue and West 190th Street, New York
Wm. H. Gompert, New York, *Architect*



Wurts Bros., Photo

Wm. H. Gompert, New York, Architect

Main Entrance, George Washington High School, Audubon Avenue and West 190th Street, New York

Mr. Murchison Says—

THAT A trip to Paris certainly does freshen up the old worn-out fragments of the brain; that it certainly gives one a new outlook on things to do and things to don't; that every architect should go abroad every few years, not necessarily to gather anything valuable from the modern things, but to stand stock-still in the courtyard of the Louvre, just to see how the old fellows laid out a plan; to observe the mass of the Arc de Triomphe at dusk; to note how they put a great colonnade at the end of the street *en axe*; and for other things as well.

And the planning of all sorts of out-of-the-way places in Paris is ever a surprise and delight. Take the Odéon Theatre, for example. The front *piazza* is not rectangular. It is semicircular, with streets approaching the theatre to some focal point, probably located in the prompter's box, also *en axe*.

All these buildings fronting the Odéon have concave façades, with the sides flaring out fan-shaped. There is no doubt that with cities laid out as Paris and Washington are, planning becomes infinitely more interesting and ingenuity reigns rampant. Of course if one has to figure the cube and the number of rentable square feet of a Paris building, all in the same hour, it becomes quite an added chore.

A Little Woolworth

BUT THE modern architecture abroad is not what one might expect. In fact, it induces great tears. They try to imitate our office buildings, but they still think it is necessary to have a grand staircase and two well dressed gentlemen with luxurious oval beards back of a desk directing the incoming customers.

One of these newest structures is called the Élysée Building. We stopped there at an information and shopping bureau presided over by a charming young American woman (name given on request).

We were shown into a tiny elevator, the attendant closed the doors on us, and pushed button No. 2. We ascended painfully, the car eased up at the second floor, and we stepped out. Most of this floor was taken up by a luxurious and useless corridor, but they had printed the tenants' names on the doors and numbered them carefully, so they considered themselves 100 per cent. American-style.

Push and Pull

ELEVATORS now abound in all the old-fashioned apartment-houses, almost invariably in the open stair-well. Most of them are of the push-button variety, while some still have the Will Rogers or rope system.

The trick about the latter variety is that, if you want to go up, you pull the rope *up*. It took us two weeks to learn that, during which time we walked up-stairs.

One lift we chartered to the fifth floor traveled at a speed such as permitted us to make a measured drawing of the car. It was oval; its greatest dimensions were 2'-0" x 2'-10". It was lucky for us, for that is practically our over-all dimension in plan.

The push-button style of lift only costs about a thousand dollars in Paris, one fourth of the American price and speed. A lot of them are built like a glass barrel with the lid off, and you stand there in the barrel, open, unprotected, and unafraid.

They are lifts in every sense of the word. No one is allowed to descend in them. You either walk or fall down-stairs. No one seems to care.

Chasing the Classics

THE EXPOSITION DES ARTS DECORATIFS is interesting in many phases, although a lot of the buildings look as if they had been designed by the head keepers of prominent insane asylums. The idea of the architects in charge was evidently to throw all old precedents into the Seine and do something awfully simple, or simply awful, or both.

The plan is very unusual in that they have effectually used spaces which were already fairly well covered with buildings and gardens. The lighting effects are quite beautiful, and the garish coloring of the buildings seems to be softened and relaxed at nightfall under the subduing influence of the mazdas.

We Believe in Signs

MR. CITROËN, France's own Henry Ford, went the U. S. one better in the matter of an electric sign. He occupies no less a structure than the great Eiffel Tower. Although absolutely invisible in the daytime, the electric installation goes through a spasm of Paine's fireworks about nine o'clock, ending in a great vertical C I T R O Ë N.

A Greenley-ized Palace

THEY HAVE transformed the Grand Palais into a most amazing place, with a staircase over a hundred feet wide, thereby knocking Mr. Ziegfeld for a loop. The entire interior is covered with a material which admits plenty of daylight and which seems to magnify the size of the building many-fold. It is just the kind of a transformation that our own Howard Greenley does to the Grand Central Palace three or four times a year when the architects or silk people choose to convene.

Such is Fame!

WE WERE walking through the Exposition one day when an American ballyhoo artist approached us with a very bad caricature and begged us to have one done of ourself for fifteen francs. We modestly told him that we could draw much better than that, and the lady with us said to the barker, "Howard Chandler Christy!"

"Excuse me," said the puller-in, and retreated in disorder.

That afternoon, on the sidewalk of the Café des Deux Magots, we told the story to some of the American students who always congregate there. The next day being Sunday, they went to the Exposition.

The same ballyhooer approached them on the question of a portrait. One of them pointed to the other.

"Howard Chandler Christy!" he said.

"You can't fool me, buddy; he was here yesterday."

All of which goes to show that architects have to pretend to be somebody else in order to be recognized.

Our Own Burton Holmes

CONTINUING our travelogues and passing lightly to the south of France, we come upon the jolly little town of Biarritz, destined to be the Palm Beach of Europe. The landscape is beautiful and the buildings are dreadful. But antiquity shops abound, and some worm-eaten things may be picked up, either there or in Bayonne, hard by.

Back in the Quarter

FRANCE seemed to be full of visiting American architects. One ran into them everywhere, but mostly in the Quarter. We were recognized and called by name by the old head-waiter of our favorite café, and this little thing alone made the trip to Europe well worth while. You know what a proud feeling you have when a head-waiter calls you by name!

The Quarter doesn't seem to be changed. They still hang Japanese lanterns on the handlebars of their bicycles! And the cyclists! They all ought to be given the V. C., the D. S. O., and the Croix de Guerre. They slip in through a maze of taxis and trucks, just missing losing a leg or two, and escaping certain death by a horsehair.

A Great Achievement

THE AMERICAN SCHOOL at Fontainebleau is not nearly so well known as it should be. The French Government and certain American institutions have

coöperated in a most efficient manner to have something really worth while.

A student in architecture, painting, sculpture, or music can get his or her passage from New York to Fontainebleau and return, with three months' living in the Palace, together with twice-a-week instruction, all for five hundred dollars!

The musical students predominate. From eighty small rooms looking out on the same courtyard comes a composite, conglomerate and colossal volume of sound which defies all known laws. The student with the organ had it all over the rest, however. All he had to do was to step on it.

Old Faces in New Places

THE ARCHITECTURAL students are presided over by one Jean-Paul Alaux (the same "'Allo!" you use over the telephone). He was in America for several years and is sympathetic with the point of view of the American. He is a *camarade* in every sense.

The Director of the School, M. Carlhu, who officiates in a like capacity at the Massachusetts Institute of Technology during the college season, invited us to a luncheon, six in all, in his office, which happens to be the Rosa Bonheur room. So, in the midst of horses and oxen and other useful and playful beasts, we sat down for two hours to enjoy what the French call a quick lunch.

Red Ink

WE WERE very much interested in the views and opinions of the French architects. They seemed, however, to be more concerned in the personalities of the former American students than in their deeds or misdeeds. Some of them had been over, others didn't care to go. They didn't like the idea of six days on the water for one thing. And no red wine, either. We told them, in answer to the last objection, that every Italian in the United States was making red wine and selling it fairly cheap. So they may come, after all.

Jobs Ahead!

THERE IS much talk of American hotels and American apartment-houses in Paris. There is such an invasion of Yankees these days that every hotel is full, and the poor old bath-tub on each floor is losing its enamel from overwork. And their heating systems are to laugh but not to scorn, to hiss but not to warm.

We Prefer Other Kinds of Figures

SOME OF these college professors who spend most of their waking hours in making prognostications

(Continued on page 210)

ANACONDA

ARCHITECTURAL BRONZE



THROUGH THE USE OF ANACONDA ARCHITECTURAL BRONZE EXTRUDED SHAPES, MESSRS. STARRETT AND VAN VLECK SECURED FAITHFUL REPRODUCTIONS OF THEIR DESIGNS IN THE ENTRANCES AND DISPLAY WINDOWS OF SAKS & COMPANY'S NEW FIFTH AVE. STORE, NEW YORK.

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*Mr. Murchison Says—**(Continued from page 208)*

of all kinds are now predicting that the United States, in 2000 A.D., will have 200,000,000 population, and that New York will have 30,000,000 souls, mostly buttonhole makers and pants cutters.

Buildings will rise a thousand feet or more; the present streets will be honeycombed with tunnels; three-story streets with no grade crossings will be the rule, and from the Battery to Harlem in five minutes for five cents will be a reality.

But what exactly is the use of widening out all the streets, building tunnels and super-streets? No use at all. We simply need to develop flying a little better.

Always Plenty of Room at the Top

THERE MAY be no room on the streets, but there is a quantity of it up in the air. We will soon have east-and west-bound air lanes, and landing stages on top of our buildings at intervals of five blocks. The planes will come along every five minutes and make skip-stops.

Great elevators twenty by thirty feet will whisk the unhappy passenger up to the landing stage. He steps aboard a moving platform (the plane never comes to a complete rest); he is helped aboard the ship by an airy guard and starts off.

Dropped off at Wall Street within a few minutes, he doesn't have to go to the street level to get to his own office, for bridges connecting the roofs of all buildings will be an ordinary convenience by that time.

Who Cares, Anyway?

AND BY that time most of us will be in the heavenly drafting room or conducting a celestial choir of non-union angels, not caring a whiff how good the flying is down below, or to one side, or wherever our old stamping ground may be revolving about that time.

Fast Building

LIFE IS not one grand rush over there, except for the taxi drivers. The builders are not expected to erect a big hotel in ten months, for instance. One day we visited a very attractive country house made out of a lot of old stables and cattle-pens. Knowing that the lady who did the job was clever in her way, and wanting to give her the benefit of every doubt, we ventured the statement that it probably took her a year or so to do the job.

"A year! Four years, my dear man."

We would have considered four months the utmost limit of our unworthy patience on that job.

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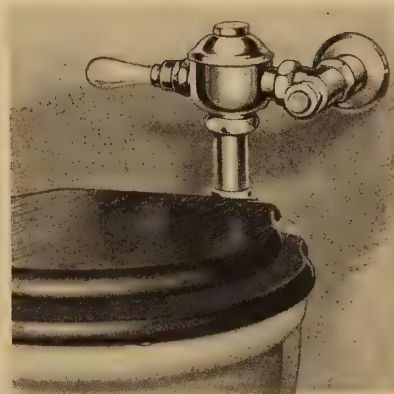
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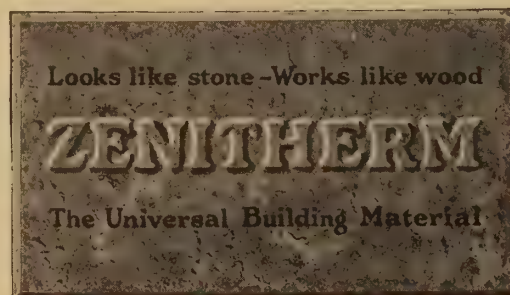
NEWARK, N. J.



Architects, Nevins, Wischmeyer & Morgan
Louisville, Kentucky

Kaufman Straus Company, Inc.
Louisville, Kentucky

FLOOR, COVE-BASE, COLUMNS



The New Building of the
Southwestern
**Bell Telephone
Company**

Under Construction at St. Louis, Mo.

Architects
Mauran, Russell & Crowell

Associate Architect
I. R. Timlin

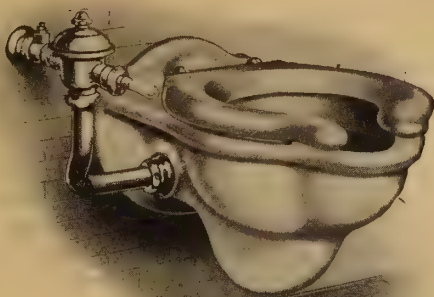
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THE Watrous Flush Valve delivers the exact amount of water required for a proper flush and refill, and the Duojet Closet Bowl *empties itself more quickly and is more sanitary* than any other closet bowl.

The Watrous Closet *cannot possibly clog or overflow*—due to the elimination of the restricted passages which are necessary in other types of closets. This prevents the expense and annoyance occasioned by the removal of obstruction from the bowl, and repairs to walls and ceilings on lower floors.

The efficiency of this combination makes an annual money saving which *no building owner can afford to ignore.*

For full details on the Watrous Flush Valve and Duojet Bowl, write for booklet A.

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THE IMPERIAL BRASS MANUFACTURING COMPANY
1200 West Harrison Street (Established 1885) CHICAGO



Electric Door Controller with cut-out switch in pit at bottom of elevator shaft. Pulley and weight—for controlling switch wires—are located in pent house.



"A Protection from Noise, Dirt and Accident"

The statement invariably made by building managers, where *Ideal* Elevator Door Hardware is installed. *Ideal* equipment possesses many exclusive features which contribute toward lower installation costs; greater ease of operation; greater safety, cleanliness and quiet; and lower maintenance. Write for a demonstration and full information on this superior equipment.

A. M. Gutterson, Manager, The Prince George Hotel, New York City, says:

"The central yet quiet location of this 1,000-room hotel is a feature that appeals particularly to our guests. Naturally, we make every effort to avoid all unnecessary noise inside the house.

"Richards-Wilcox elevator door hangers and closers insure our guests freedom from the annoyance of noisy, banging elevator doors. This equipment was installed 8 years ago on 64 doors and has rendered the most satisfactory service. Ball bearings, and an even distribution of weight which prevents sagging, result in doors that operate easily and quietly. Moving parts are covered, excluding dirt which would result in excessive wear, and protecting passengers and operators from dropping oil or grease. The door closers function effectively; and with the adjustable

liquid checks, give us doors that close rapidly, yet without banging.

"The Inter-Lock feature cuts off all power from the car by breaking the circuit as soon as a door starts to open. This is the most efficient safety device of its kind that we know about, for it absolutely prevents starting a car until the door is entirely closed. Having only one switch for each shaft prevents trouble. These features make a substantial yearly saving for us in liability insurance premiums.

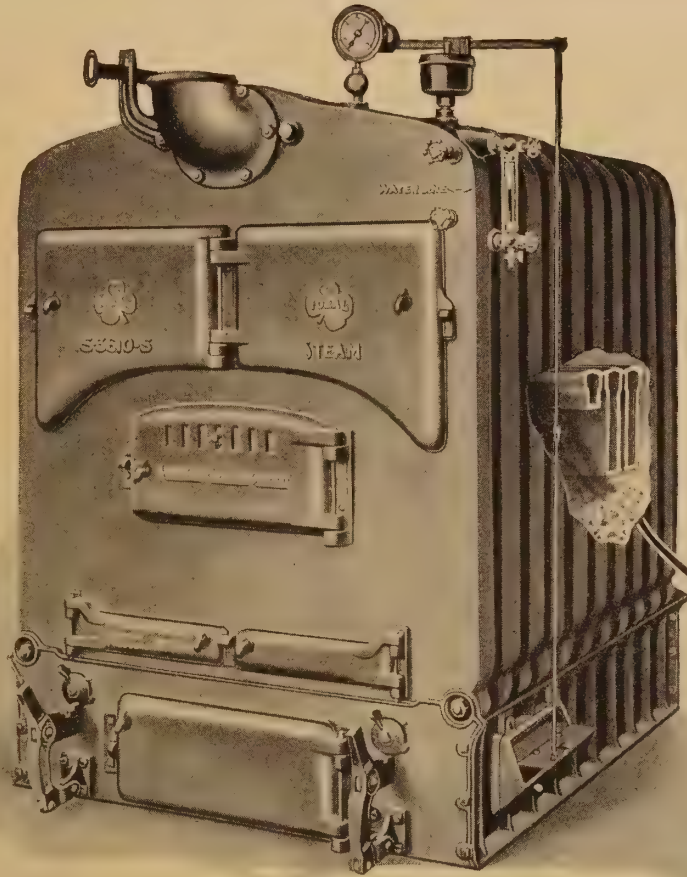
"The perfect operation of our R-W equipment not only contributes to the comfort and safety of our guests, but also saves us money. But little maintenance is required and repairs are almost never necessary."

Richards-Wilcox Mfg. Co.

"A Hanger for any Door that Slides."

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The Oxidizer that makes the Boiler smokeless

By feeding fresh air to the fumes rising from the fire-bed, the Ideal Smoke Oxidizer completely consumes the smoke particles which these fumes contain, allowing them to pass out of the chimney as a colorless gas.



This IDEAL SMOKELESS BOILER —burns its own smoke

IDEAL SMOKELESS BOILERS not only make cities cleaner, but they convert into effective heat those fine particles of rich carbon that ordinary boilers send up the chimney flues to make smoke black.

The IDEAL Smoke Oxidizer which makes these results possible is fully illustrated in the diagrams; all IDEAL Smokeless Boilers are equipped with it. Fuel economy is so marked when it is used that many Architects and

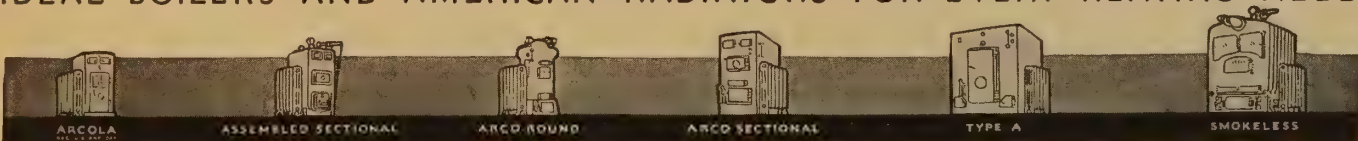
Heating Engineers specify it on all their large heating jobs, even when no local Smoke Ordinances make it necessary.

IDEAL Smokeless Boilers are designed in four sizes: 29, 36, 48 and 79 inch, for both steam and hot water. Capacities are as follows: Steam, 2,000 to 20,400 square feet; water, 3,250 to 32,640 square feet. If you haven't full data in your files, simply address the office below.

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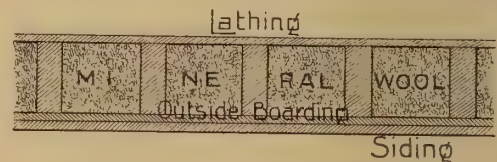
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Section of outside wall of house showing
wool between studding

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For warmth, coolness, quietness, safety, cleanliness, use Mineral Wool.

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Section of sound-proof and fire-proof partition

Capitol

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April
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1925.

United States Radiator Corporation,
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Gentlemen:-

In reply to your recent inquiry regarding our observation of the performance of Capitol Boilers in our building operations, we are glad to be able to inform you that at the present time there are over 150 installations of Capitol Boilers in Majestic Homes. The results with your heating plants in the past have been entirely satisfactory, as we have had no single instance of complaint made by any of our home purchasers. In fact, the satisfaction has been so marked that we have on record a number of voluntary expressions of approval.

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Yours very truly,

MAJESTIC HOMES CORPORATION,
Albert A. Auficht
Vice-President.

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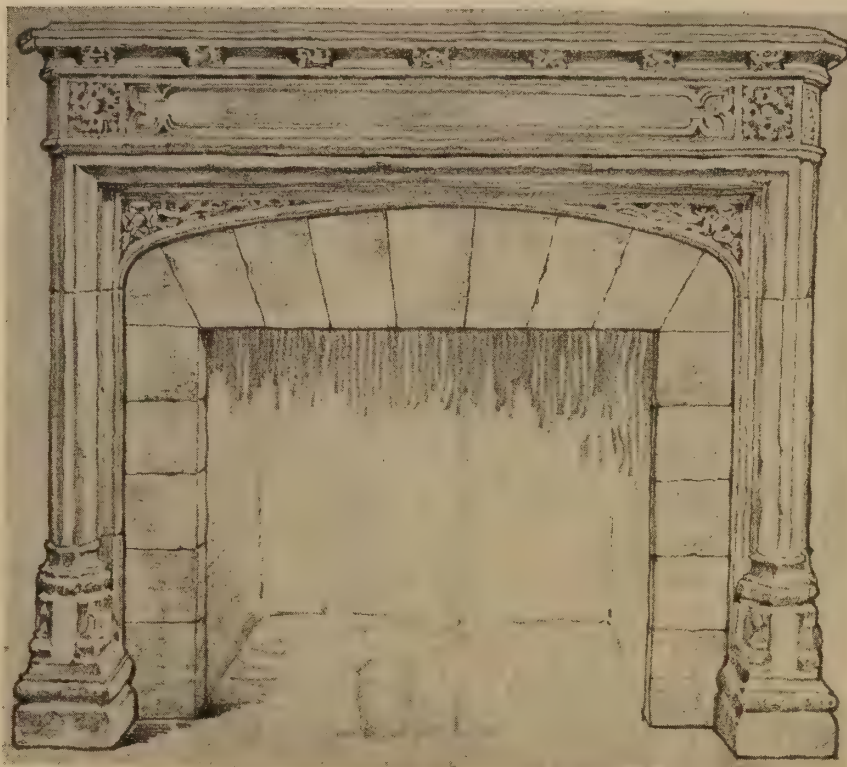
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Of THE ARCHITECT, published monthly at New York, N. Y., for October 1, 1925.

State of New York, County of New York, ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. Holland Forbes, who, having been duly sworn according to law, deposes and says that he is the Editor of THE ARCHITECT, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—Forbes Publishing Co., Inc., 101 Park Avenue, New York.

Editor—A. Holland Forbes, 101 Park Avenue, New York.

Managing Editor—None.

Business Managers—None.

2. That the owners are:

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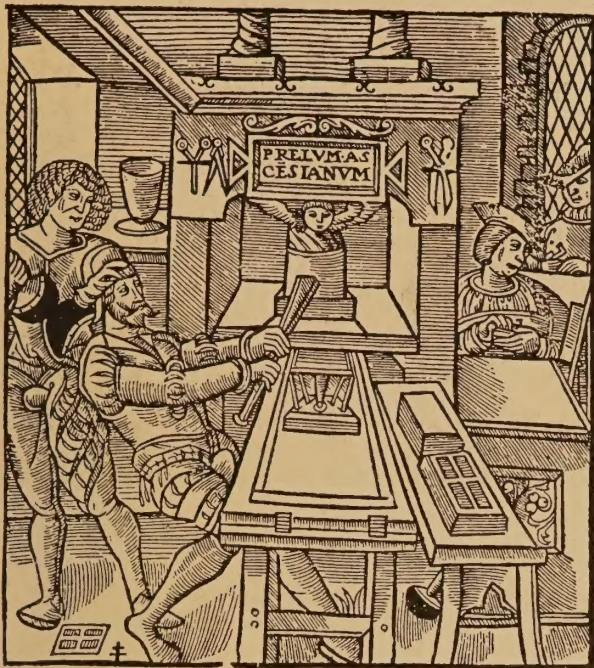
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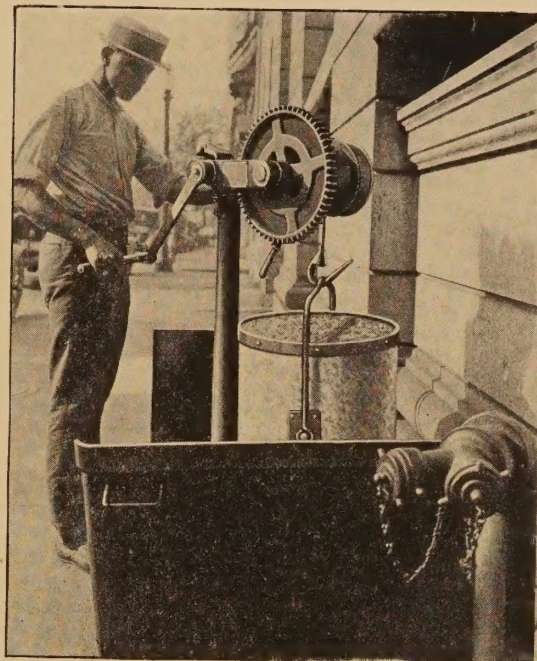
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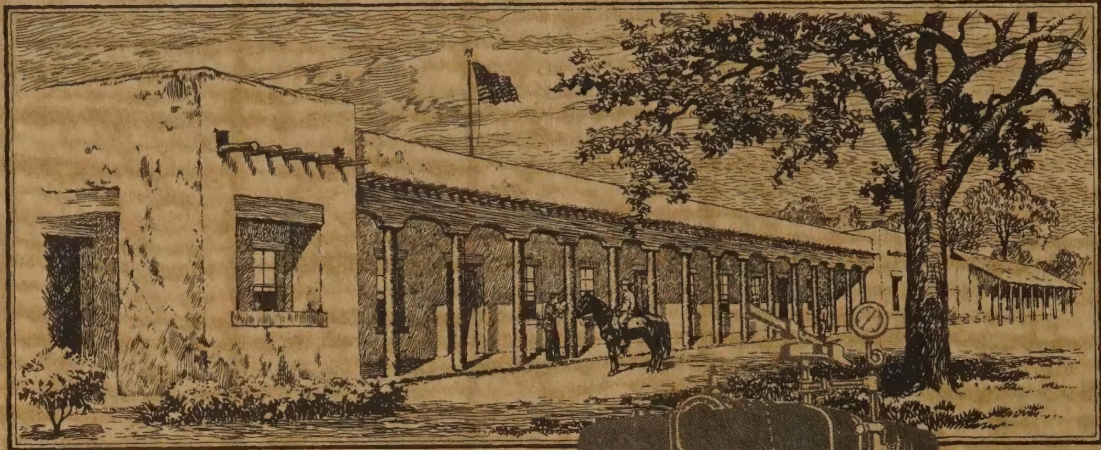
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The few fundamental principles of cold weather construction are simple and easy to apply. If you are not familiar with them, ask our nearest District Office for literature on winter building. There is no obligation.

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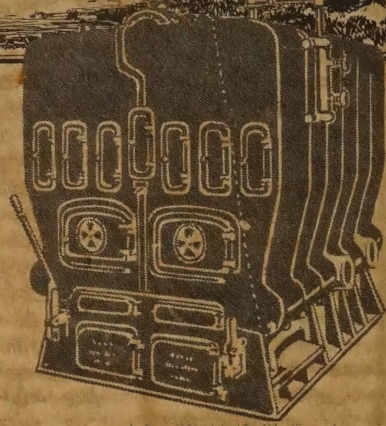
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